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Preface to the English Translation of the Bunka Fashion College Garment Design Textbooks

Bunka Fashion College has a long history of more than 80 years in fashion education in Japan and for many years has fostered people who are active in various industries and trained designers with international appeal.

Japan, the land of the *kimono*, has experienced substantial changes in clothing styles and dress. Bunka Fashion College learned from the rationality and beauty of Western fashion while conducting extensive research on the Japanese physique to establish a fashion education system, that has been summarized into a series of books known as the Bunka Fashion Series, based on an original female body-form that it developed.

Until now, the Bunka method has driven the Japanese apparel industry, which is recognized around the world, but with the internationalization of fashion education in Japan, it must also play a greater role in promoting modern fashion education as well as fostering researchers and educators in neighboring countries and producing international designers.

The Garment Design Textbooks of the Bunka Fashion Series are the most basic textbooks covering the fundamentals of garment design to detailed production methods of basic items. Translation of the books into Chinese and Korean has already begun, but there were also strong calls from Asian countries where English is widely spoken, and consequently, the College decided to prepare an English version.

An advanced information-oriented society progresses with developments that start in the creative fields. The fashion industry has a substantial impact on the financial strength of such a society, and there is strong demand for the education and training of personnel that can support industry foundations.

Bunka Fashion College will continue its efforts to globalize its educational content, and I am confident that the College's educational programs centered on a garment design system that uses flat patterns can make significant contributions to strengthening international educational networks through fashion.

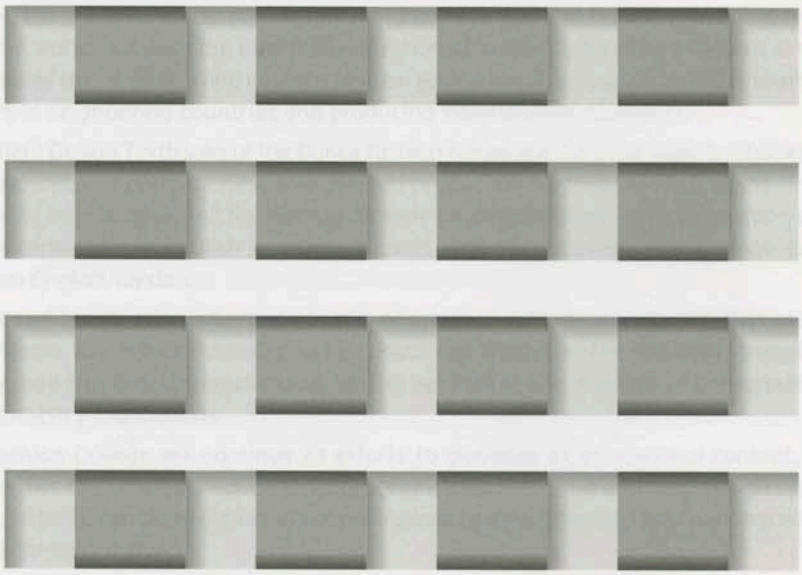
Dr. Satoshi Onuma
President
Bunka Fashion College

Executive Board Director
Bunka Gakuen Educational Foundation

Bunka Fashion Series

Garment Design Textbook ❸

Blouses & Dresses



Bunka Fashion College

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Bunka Fashion Series
Garment Design Textbook ③—Blouses & Dresses

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To the reader:

- This is a full translation of the Japanese textbook currently used by the Bunka Fashion College.
- Figures herein are based on an adult Japanese woman of average size. In an actual application, please take into account the differing body measurements of the subject.
- All units of measurement herein are expressed in centimetres.
- All symbols and abbreviations used herein have been standardized and can be found in tables on pages 250 and 251.

Foreword

The Bunka Fashion College's Bunka Fashion Course textbooks were revised to the Bunka Fashion College Garment Design Textbooks.

Revision of our curricula for development of fashion industry professionals from about 1980 made us aware of the need for textbooks that deal separately and in detail with each subject area of the course content. Consequently, the content of textbooks was recently updated and now appears in the form of the Bunka Fashion Series of textbooks.

The Bunka Fashion Series of textbooks cover four areas of study:

—The Garment Design textbooks that teach a broad range of professional fashion knowledge and skills, for the development of human resources in various areas.

—The textbooks on Apparel Production intended for the development of professionals for the apparel industry including textile designers, merchandisers, apparel designers and production managers.

—The Fashion Distribution textbooks that aim to develop all types of fashion business people including stylists, buyers, fashion advisors and display designers—professions in the field of fashion distribution that are becoming increasingly specialized.

—The Fashion Professional textbooks that cover fundamental aspects related to all the three courses above, such as color, design sketches, fashion history and fabrics.

Through the Garment Design textbooks you will acquire general knowledge about clothing and production skills, and also develop your creativity and aesthetic sensibility.

We start with the fundamentals of garment design, and through the construction of basic fashion items, move on to a comprehensive study of garment design and its application.

Furthermore, you will acquire high-level specialist knowledge and skills that address the needs of the apparel industry that is becoming increasingly specialized.

Our concept is "turning ideas into products." We sincerely hope that you have a positive learning experience in taking this skills acquisition course.

Sunao Onuma
Chairman
Bunka Gakuen Educational Foundation

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Introduction

The fashion industry has expanded significantly into all aspects of people's lives. There are many different areas in the apparel industry and it is important that the people engaged in its various occupations possess technical knowledge relating to garment production.

Recently, the Japanese physique has generally improved in line with changes in lifestyle, and significant changes have become obvious in the female body shape, particularly of young women. It is important to create clothes that properly incorporate these changes.

As part of updating the Bunka Fashion Series of textbooks, we conducted an independent study at the College of measurements required for clothing production, where our students' physical measurements were taken. We conducted trial fittings for each size and revised our block patterns and standard sizes for women in the younger age groups. We then studied and developed pattern-drafting methods with emphasis on accommodating these age groups.

The Garment Design Textbooks comprise the five following books: Fundamentals of Garment Design, Skirts and Pants, Blouses and Dresses, Jackets and Vests and Coats and Capes.

This book, "Blouses & Dresses", is designed for beginners and looks at the history of these two garments, and also provides information related to garment names and designs. It explains the pattern drafting theory that forms the basis of pattern making, the techniques to draft individual parts and develop the basic pattern into various designs, as well as sewing methods for individual parts and production of the actual garment.

The book adopts high sewing standards in its fundamental dressmaking method. Ample use is made of diagrams to ensure that all processes from cutting, basting, and fitting to final stitching of both unlined and fully lined garments are clear and easy to understand.

We hope that those of you who are studying garment production and aspire to be professionals in the future benefit from the basic knowledge and skills contained in this book.

Bunka-style pattern making

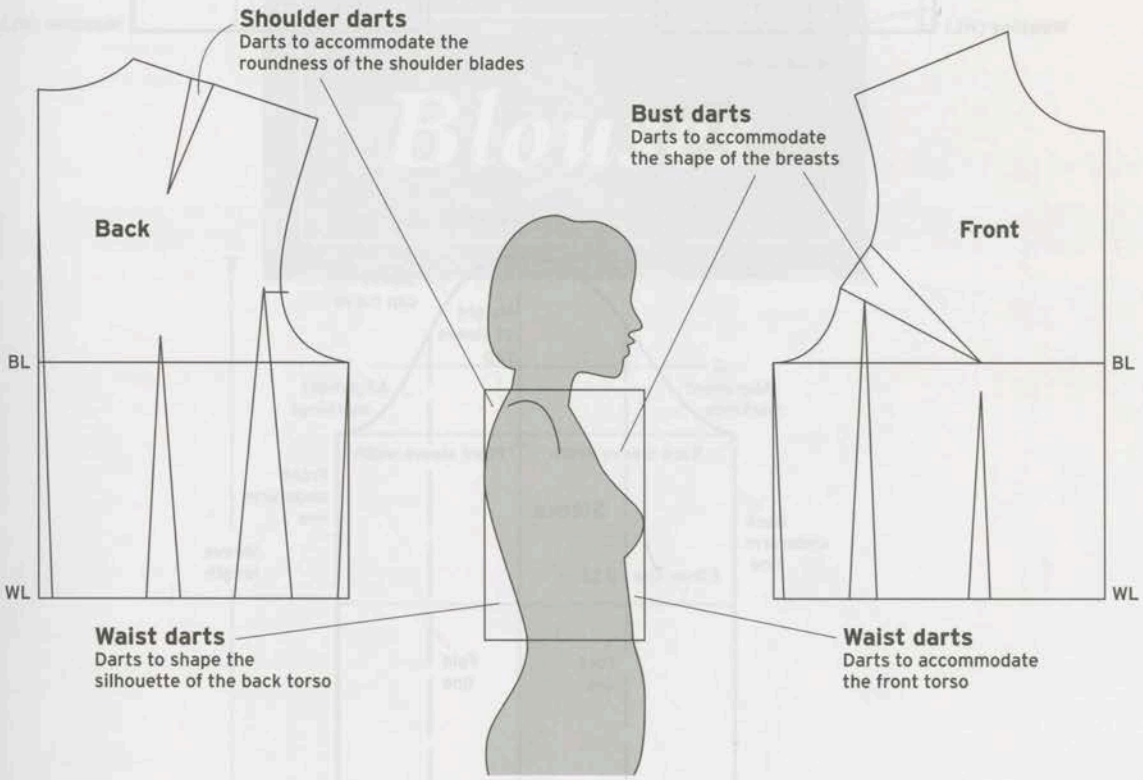
The Bunka Fashion College has, based on many years of research into the body shapes of adult Japanese women, perfected a unique theory of flat pattern making.
The Bunka-style flat pattern making method involves drawing based on the Bunka-style sloper, a product of research and development that represents the simplest form of the female body. One of its features therefore is that patterns can be drafted in less time by learning the theory behind the developing of the silhouette.

Features of the Bunka-style adult sloper

① A sloper can be drawn with just the three measurements of bust, back length and waist.

② A variety of different designs can be created by distributing and moving three darts.

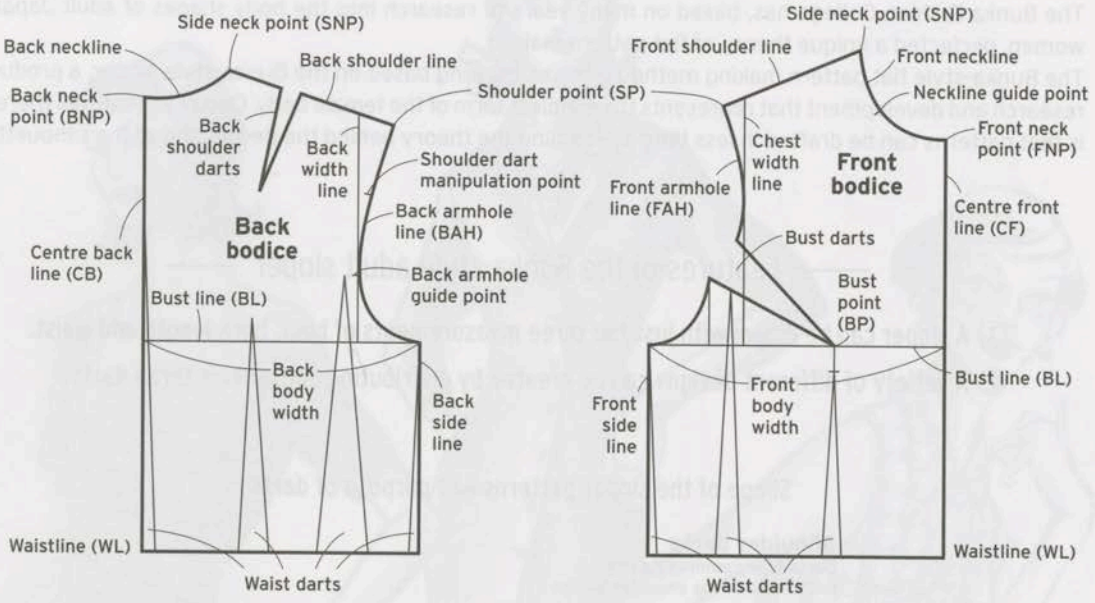
Shape of the sloper patterns and purpose of darts

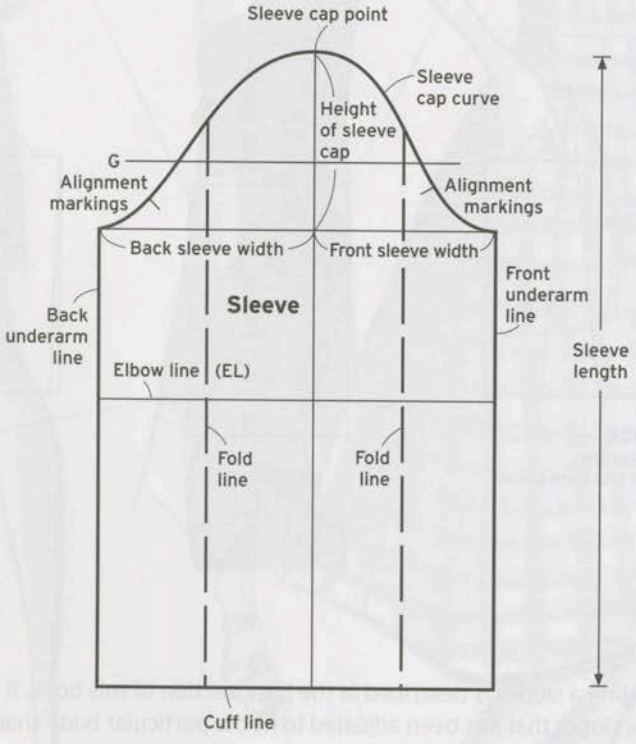


The method of creating a sloper is described in the back section of this book. It is preferable, when creating garments, to have a sloper that has been adjusted to fit the particular body shape of the wearer.

Please refer to the first book of this Bunka Fashion Series titled Fundamentals of Garment Design for a detailed explanation of the theory behind the Bunka-style sloper and methods for adjusting it.

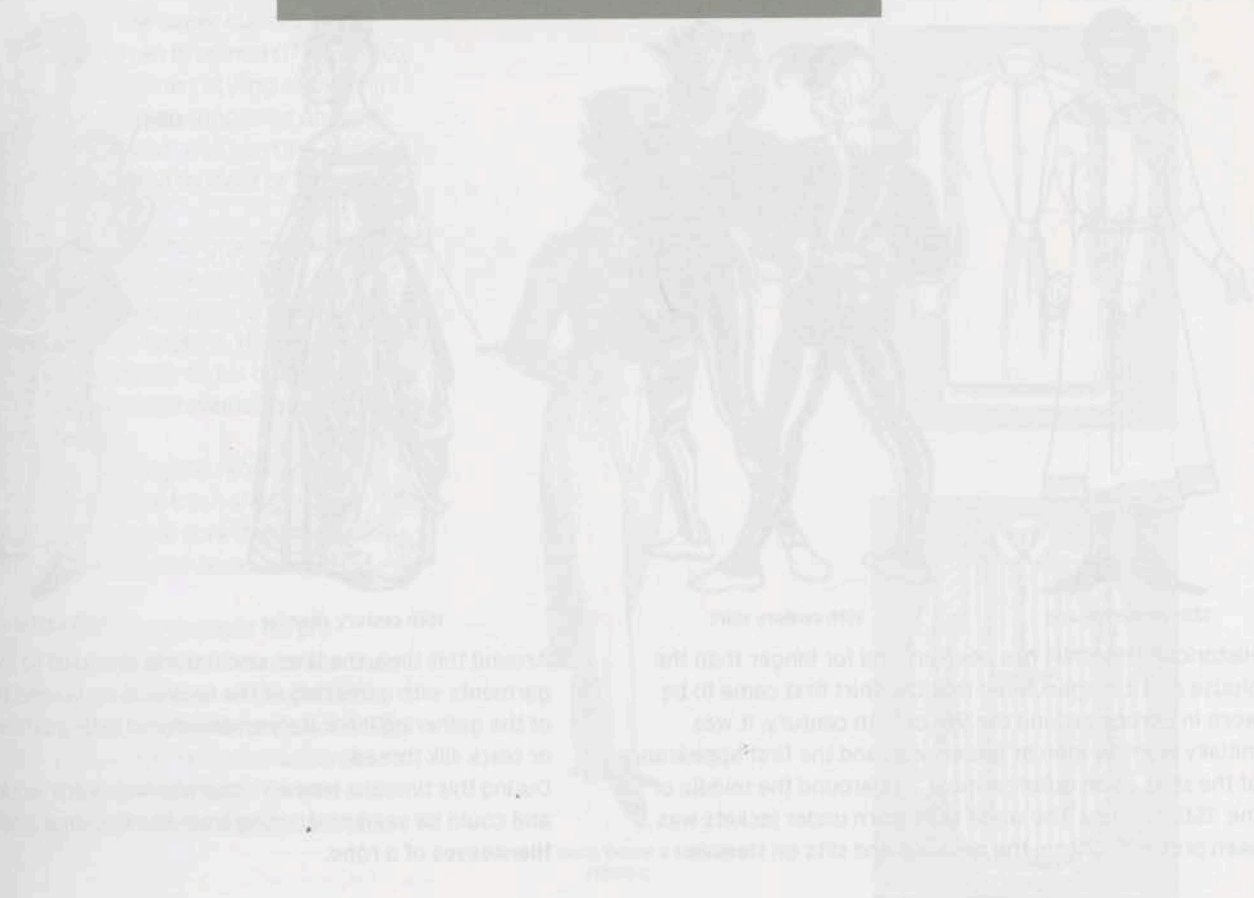
Names of parts of a sloper





Chapter 1

Blouses



1. Blouses

What is a blouse?

The word "blouse" is a general term for a garment worn on the upper part of a woman's or child's body and includes shirts and smocks. In terms of the way blouses are worn, there is the overblouse which is worn over the waistband of a skirt or a pair of pants and the tuck-in blouse and the underblouse, that are worn tucked into the waistband. There are numerous types of blouses classified according to their design, the fabric used and the purpose for which they are worn.

The etymology of the word "blouse" is unknown, but it has been suggested that it comes from the Anglo-Saxon word "bliaud" or even the French word "blouse" to signify a garment worn by labourers. Alternatively, it may have come from the word "blousing," used to describe the loose folds that form when the bottom of a shirt is tucked into a garment worn on the lower part of the body.

Included in the shirt category is the men's dress shirt, undershirt and sports shirt and the women's blouse.

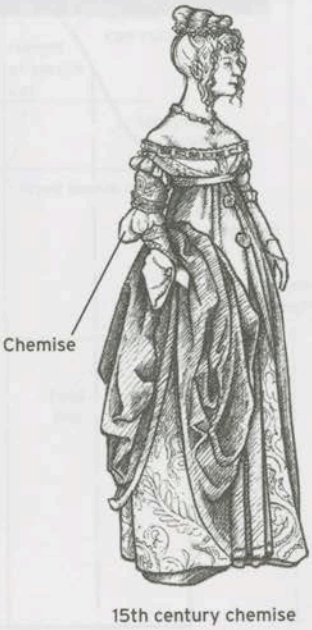
The shirt is called "chemise" in French. Shirts worn as underwear (called "sherte" in French), smocks and tunic-style garments came to be known as "camise" and later came to mean outer wear that was decorated with embroidery and worn by the French nobility. The chemise developed from the camise, and it is believed that the word camise came from the Latin word "camisia" meaning a shirt made of linen.

The history of shirts and blouses

9th~16th century

12th century bliaud

15th century shirt



15th century chemise

16th century shirt

Historically the shirt has been around for longer than the blouse and it is speculated that the shirt first came to be worn in Europe around the 9th or 10th century. It was initially worn by men as underwear, and the first appearance of the shirt as an outergarment was around the middle of the 15th century. The white shirt worn under jackets was seen protruding from the neckline and slits on sleeves.

Around this time, the linen undershirts changed to loose garments with gathering at the neck and cuffs, and the edges of the gathering intricately embroidered with golden, or red or black silk thread.

During this time the women's chemise was worn as underwear and could be seen protruding from the neckline and slits on the sleeves of a robe.

17th~18th century

Louis XIV period

Louis XV period

Working garment for farmers

In the 17th century, shirts were worn as both undergarments and overgarments and were produced from high-quality linen and silk.
It was in the Louis XIV period at the end of the 17th century that the standard outfit for men became a jacket, vest, shirt and breeches.

A shirt as an undergarment was not something to display, but for the farmers and labourers of the lower classes, a shirt was an outergarment worn when working.
One example was the smock, a loose working garment with plenty of room for movement, often with embroidery on the chest and around the cuffs.

19th century

In the 19th century, the upper classes, in particular George Bryan Brummel (1778~1840), introduced a contemporary styling of the shirt which until then had been concealed under a jacket and vest. Brummel was born in London and considered to be the founder of Regency Dandyism.
His philosophy for personal grooming was to keep ornamentation to a minimum; to wear understated colours; and to maintain a high level of personal hygiene. His clothing was designed to perfectly fit his body which subsequently lead to improvements in British tailoring techniques.
His personal hygiene regime required him to bathe and change into a fresh shirt several times a day, and he made sure that much time and effort was put into the laundering of his shirts.
His white linen shirts symbolised his pre-occupation with hygiene and became the code for the personal grooming of all gentlemen.
The hem of shirts in the middle part of the 19th century was square but thereafter became curved at the front and the back. Striped and polka-dotted coloured shirts also appeared during this time.

A shirt worn below a tail coat (1820s)

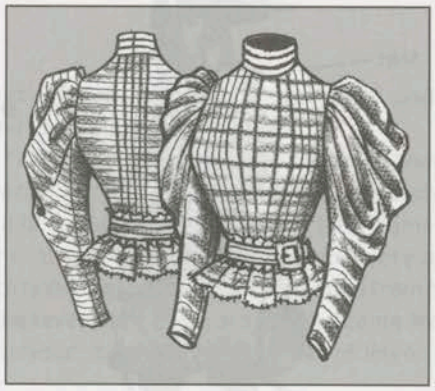
19th century

It was in the middle of the 19th century that the blouse, the female equivalent of the men's shirt first appeared as a garment for women. The word "blouse" was first heard in Britain in 1860 and the blouse was referred to as a shirtwaist in the United States.

In the 1870s a blouse was often worn by women over a skirt when playing sports such as golf and cycling.

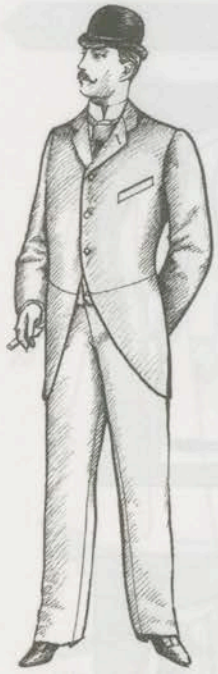
In the 1880s, the functionality of women's clothes was given greater importance. Tailored suits worn with a blouse gained popularity and became a consistent feature of women's clothing thereafter.

Tailored bustle style dress (1880s)



Shirtwaist

20th century



A shirt with a high collar stand worn under a tailored suit (1900s)

White linen blouse with jabot teamed with a tailored suit (1910s)

Tennis wear (1910s)
White linen blouse and cotton skirt

Sleeveless blouse and cotton flared skirt (1950s)

From the 20th century, greater emphasis began to be placed on dressing right for the occasion, and dress styles began to diversify from everyday wear to evening wear and sports wear. As a result many different blouse and shirt designs began to appear and continue to diversify to the present day.

2. Blouses—Types, Designs and Fabrics

Blouses are classified in the following way according to the way they are worn, their shape and their detailing.

Classification by shape

Overblouse

A blouse designed to be worn as an outergarment over the waistband of a skirt or pants. Overblouses come in various lengths and it is important to achieve a balance with the garment that is worn on the lower part of the body.

Tuck-in blouse

A blouse designed to be tucked into the waistband of a skirt or pants which is long enough to cover the hips. Fabric for tuck-in blouses should be lightweight and not cling to the fabric of the skirt or pants.

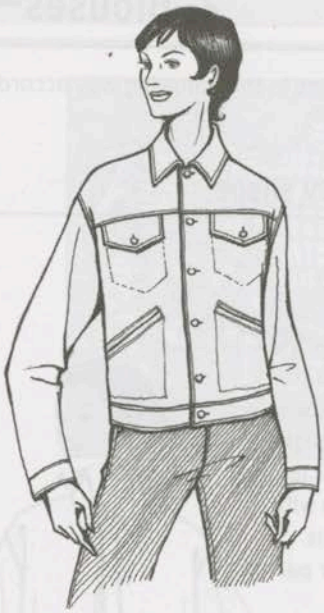
Shirt blouse

A sporty blouse with top-stitching on the collar, cuffs, front edges and pockets in a dress shirt style.

Middy blouse

A blouse with an overall loose, boxy silhouette and a sailor collar. The middy blouse style is worn as part of the Japanese school uniform, inspired by the United States Navy uniform.

Blouson blouse
A blouse which is as long as or slightly longer than waist length and drawn in at the hem by a band or cord causing fullness at the bottom of the blouse.



Midriff top
A short blouse that covers the body between the bust line and the waist line. The midriff top is usually worn as resort wear or as an inner garment.

Camisole top
A blouse with straps which has a similar shape to the camisole top that is worn as underwear. Camisole tops usually follow the line of the body closely.

Tie-front blouse
A blouse worn with the ties that form the lower part of the blouse knotted together at the centre front. The tie-front blouse is usually worn together with shorts, skirts, etc. as resort wear.

Western shirt
A sporty, long-sleeved shirt similar to that worn by cowboys of the American West which features a round yoke, top-stitching, buttoned flaps, metal buttons and embroidery.

Classification by detailing

Following are the types of collars, cuffs and pockets that are used as detailing on blouses. Collars are designed to show off the facial features of the wearer to best effect. Even with collars of the same shape, their size and the way they are attached to the blouse cause them to appear differently, which is also an important consideration in terms of design effect. Cuffs and pockets have both a design effect and functionality, and are important detailing aspects that have to be incorporated into any blouse design considering also the balance with the collar and other parts.

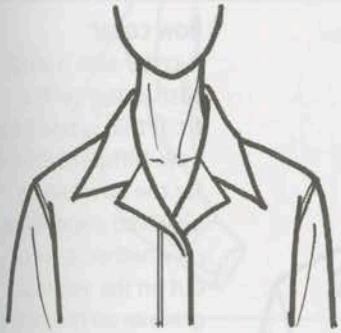
Types of collars

Shirt collar

The shirt collar is the most basic collar shape. It is small and sits naturally on the neck and has a casual look.

Shirt collar with collar band

A collar made by sewing the upper collar to a collar band that causes the collar to sit up on the neck.

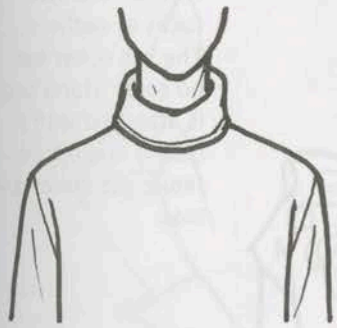


Open collar

An open, notched collar that is formed from the upper collar and the lapels that continue from the bodice.

Standing collar

A standing collar, the look of which subtly changes according to the width of the collar and the way it stands. Also known as the mandarin collar, Chinese collar or military collar.



Rolled collar

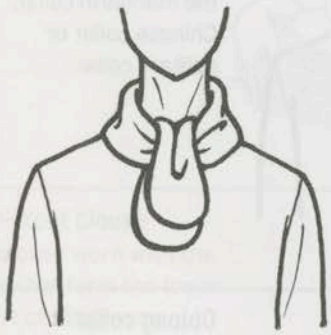
A standing collar which wraps around the neck and is folded over. The rolled collar is cut on the bias to create a soft look, and often has an opening at the back.

Oblong collar

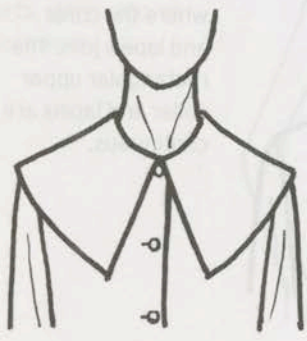
A sporty collar that resembles the open collar at the neckline, but is not notched where the collar and lapels join. The rectangular upper collar and lapels are continuous.

Flat collar
A low-sitting collar which sits flat against the blouse bodice and has different looks depending on the collar width and the shape of the collar tips.

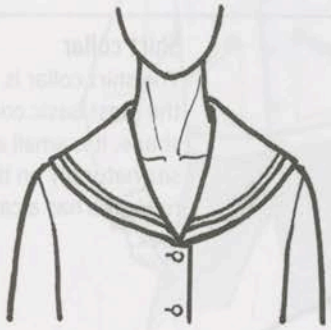
Convertible collar
A collar that can be worn either with the top button on the neckline open or closed. With the button closed, the collar is a shirt collar and when open, it is an open collar.



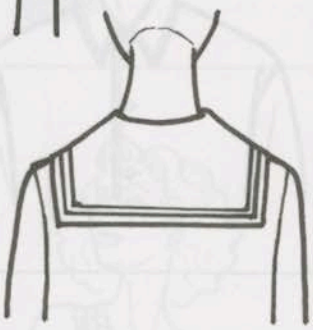
Tie collar
A collar with a long, hanging sash at the neckline that has different looks depending on how the sash is tied.



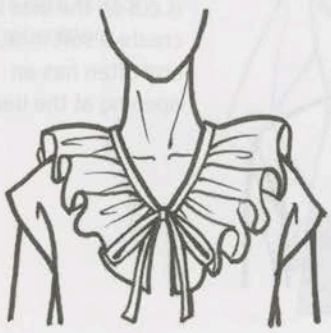
Puritan collar
A large, flat collar which covers the shoulders, so called because it resembles the large pure-white collar seen on the clothing of the Puritans.



Sailor collar
A large, flat collar with an open V-shaped neckline at the front and a hanging square-shaped collar at the back, so called because it is the type of collar worn by sailors.



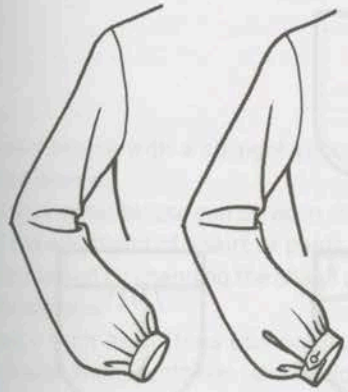
Bow collar
A collar with a long sash at the centre front that is tied into a bow. Different effects for the bow can be achieved depending on whether it is cut out on the vertical grain or on the bias of the fabric.



Frill collar
A collar that has tucks or gathers. The frill collar has no collar stand and is attached with a casing made from fabric cut out on the bias.

Types of cuffs

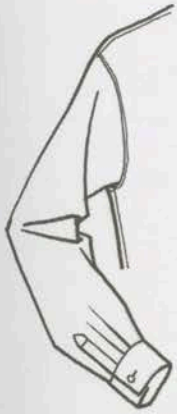
Banded cuff
Straight band-shaped cuffs with gathers or tucks at the sleeve opening.



Piped cuff
Cuffs made from fabric cut on the vertical grain or on the bias that are slender and resemble piping. They are attached to sleeve openings that have been gathered.

Straight cuff
A cuff that is the same size as the sleeve opening. It is mainly used on tight-sleeved shirts.

Single cuff
A single-layered cuff that is the basic pattern for most types of cuffs.



Double cuff
A double-layered cuff which is twice the length of the single cuff and formed by folding it back on itself and fastening with a cufflink. The double cuff is used on formal shirts and on dressy blouses.

Convertible cuff
A cuff which can be removed and replaced. Alternatively, as shown in the drawing, a button hole can be made on both sides of a single cuff and a button sewn at the side of one of the holes to be worn as an ordinary single cuff.

Winged cuff
A cuff where both points of the folded cuff point outwards in the shape of the outspread wings of a bird.

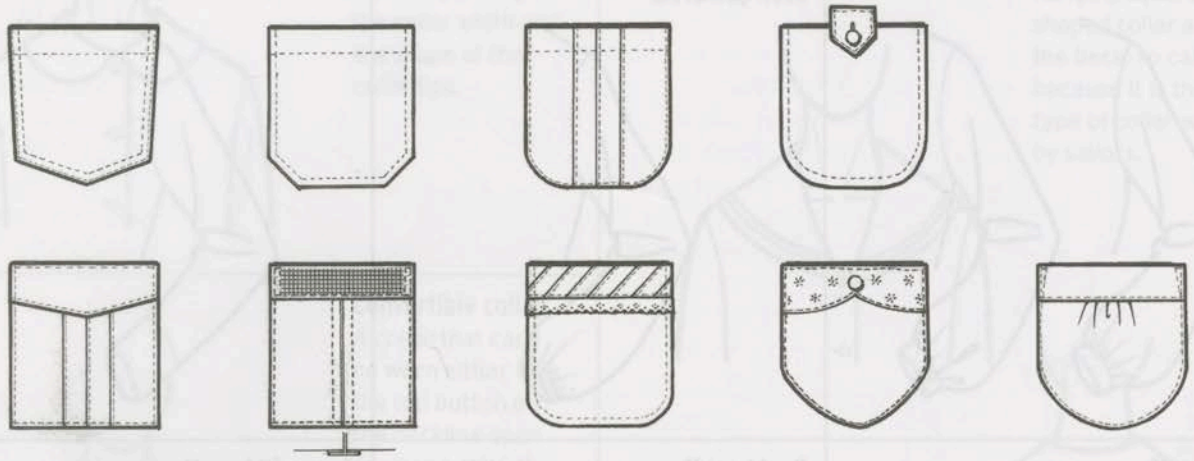
Dropped cuff
A dressy cuff that hangs downwards and may be flared, gathered, circular or pleated.

Buttoned cuff
Cuffs which are closed with buttons. Covered buttons or small buttons are used. Many types of buttoned cuffs are designed to fit the wearer's wrist exactly and are often used as a decorative cuffs.

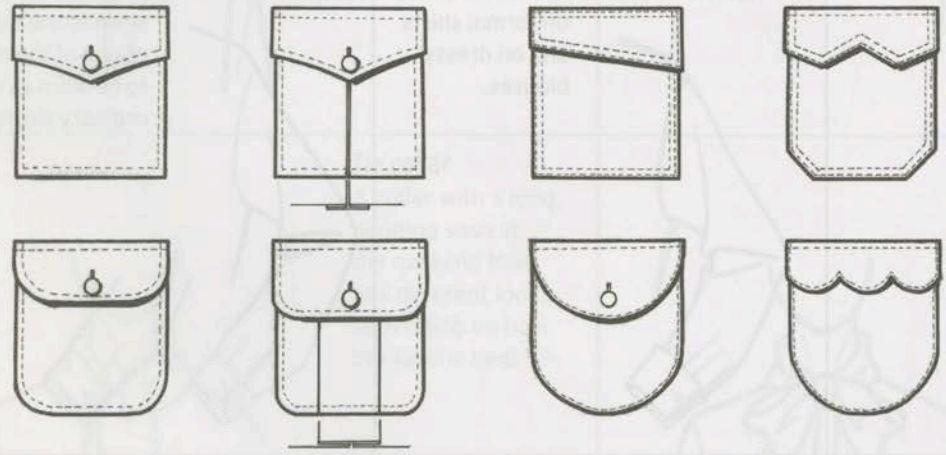
Types of pockets

Patch pockets are common on shirts and blouses but there is also the imitation pocket used merely as a design effect and which, for example, utilises the seam line of a yoke on the chest.

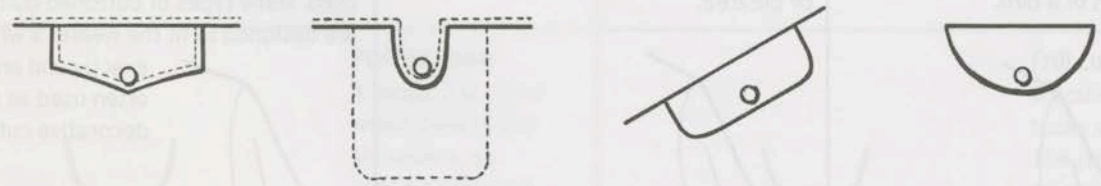
Patch pocket



Patch pocket with flaps



Imitation pocket



Blouse and shirt fabrics

In general, fabrics for blouses include broadcloth, viyella, rippled cotton, piquet, gingham, satin, cotton gabardine, denim, cotton lace, and dungaree.
Heavy-weight fabrics include corduroy and cotton velvet.

For stylish garments, there are light-weight georgette, silk and synthetic fabrics.
Alternatively, stretch fabrics are frequently used for blouses with a slim silhouette.

3. Blouse Designs and Pattern Drafting

Standard measurements from the Bunka Fashion College female students reference measurements have been used for drafting patterns and determining the length of fabric required.
Manipulate the darts on the sloper beforehand so that the pattern can be developed easily according to the silhouette of the garment.

Shirt-collar blouse

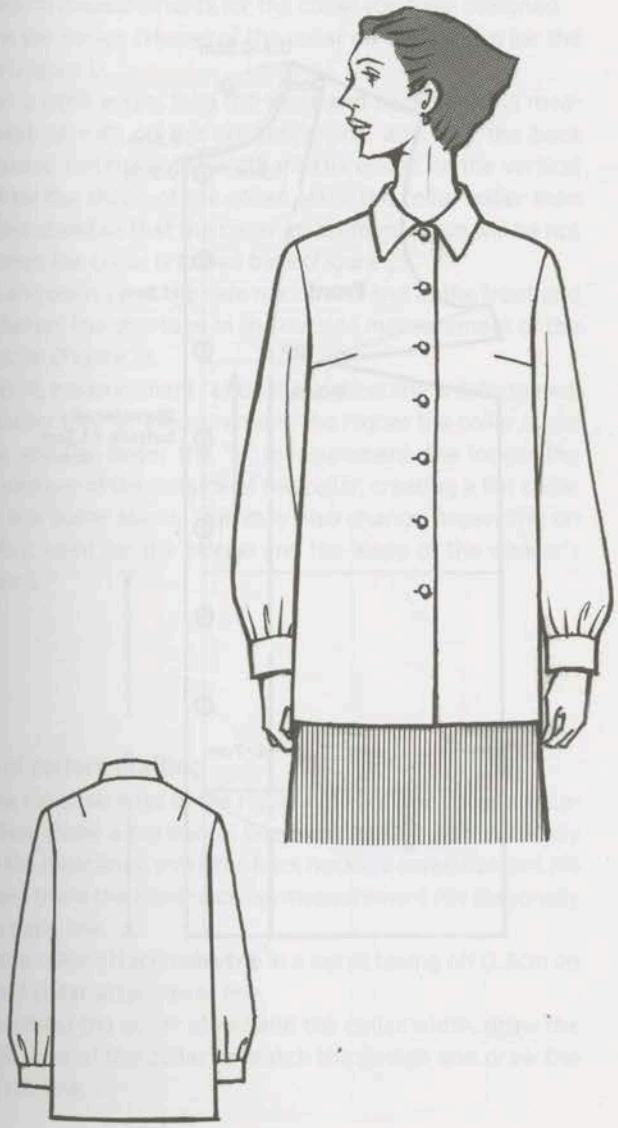
A basic blouse with a straight silhouette, a shirt collar and puffed sleeves.
The shirt-collar blouse can be worn as an overblouse or tucked into the waistband of a skirt or pants. Alternatively, the design can be varied by changing the shape of the collar or the length of the sleeves.
Fabrics such as cottons (dungaree, chambray, broadcloth, gingham), linen, synthetic fabrics, light-weight wools (challis, tropical wool) are suitable. Consider the skirts and pants that are part of your wardrobe and choose colours and patterns for the blouse accordingly.

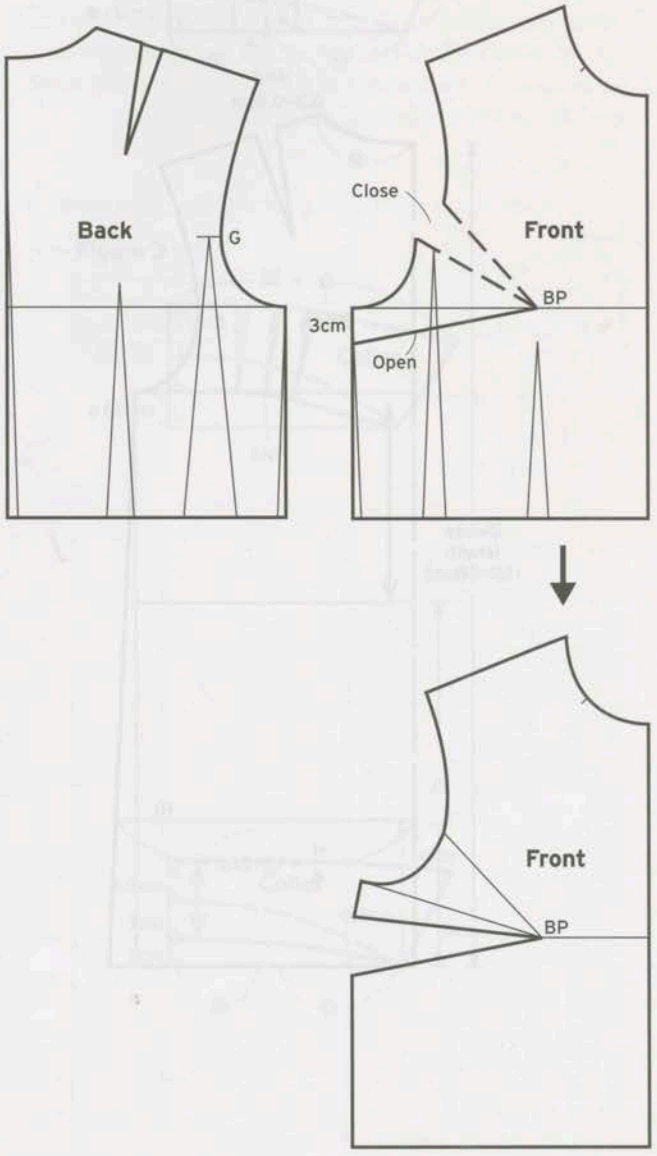
Requires: 200cm of 110cm-wide fabric
Fusible interfacing: Front bodice length + 10cm of 90cm-wide interfacing

Manipulating the darts on the sloper

Bodice front

Move the bust darts to the side.





Pattern drafting procedure

Bodice back

①Lengthen the blouse to the desired length from the sloper making sure that the overall balance will be maintained even if worn as an overblouse.

②Add room to the hipline measurement, measure and draw the side seam lines and the hemline.

③At the side neck point, take off 0.3~0.5cm and draw the neck-line. Draw the shoulder and armhole lines identical to the lines on the sloper.

Bodice front

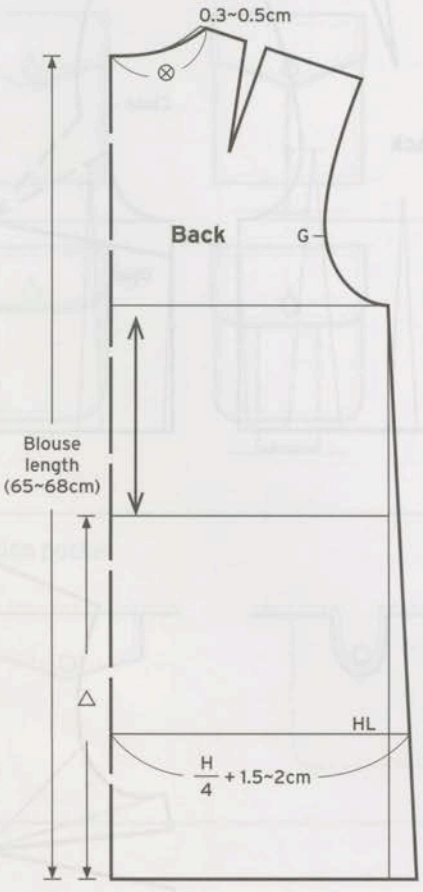
①From the waistline on the sloper lengthen to make the front bodice the same length as the back bodice.

②Add room to the hipline measurement, measure and draw the side seam lines. For the side darts, redraw the position of the end of the darts 1~2cm away from the bust point.

③Add 1.5cm as the button extension to the centre front, take off 0.3~0.5cm at the side neck point and 0.5cm at the centre front and draw the neckline.

④Position the first button at a distance from the neckline approximately equal to the diameter of the button. Consider the balance with the length of the blouse when deciding where to place the last button. The diameter of the buttons should generally be the same size as the button extension or slightly smaller.

⑤Draw the front facing line.



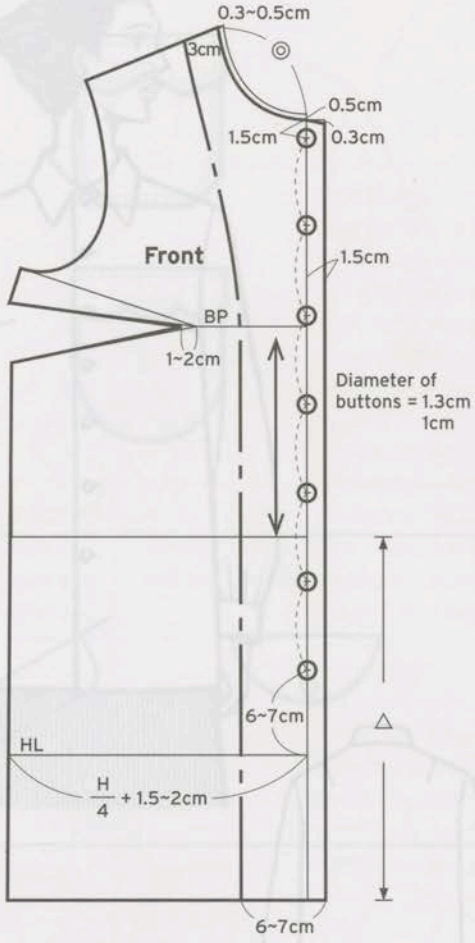
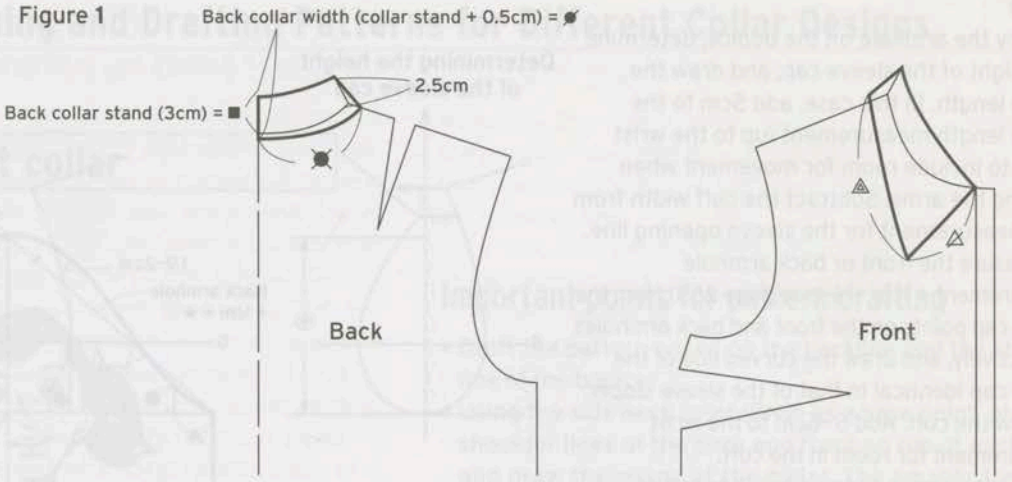


Figure 1



Collar

Because the shirt collar is worn folded back on itself, the method of determining the exact size and the shape of each part of the collar in relation to the collar attachment measurement is important.

Following is an explanation of how to draft the collar pattern to the general measurements for the collar you have designed.

①Draw the design (shape) of the collar on the pattern for the bodice (Figure 1).

②Draw a right angle, take the front and back neckline measurement (⊗ + ◎) on the horizontal line, and take the back collar stand and the collar width measurement on the vertical line. Draw the shape of the collar. Make the collar wider than the collar stand so that the collar attachment seam will be not seen when the collar is folded back (Figure 2).

③Cut and open up at the side neck point and at the front and back thereof the shortage in the outside measurement of the back collar (Figure 3).

As a result, measurement "a" on the vertical line is determined. The smaller this "a" measurement, the higher the collar stand will be, and the larger the "a" measurement, the longer the measurement of the outside of the collar, creating a flat collar with a low collar stand. This may also change depending on the fabric used for the blouse and the slope of the wearer's shoulders.

Figure 2

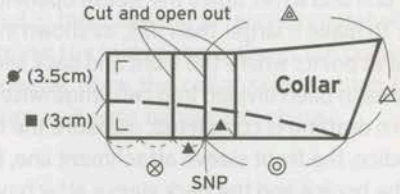
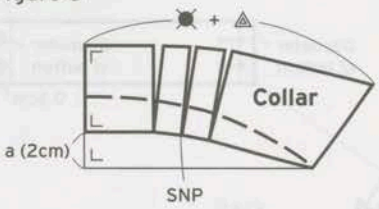


Figure 3

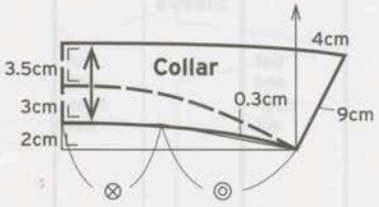


Order of pattern drafting

①Draw the basic lines of the right angle and the collar attachment line. Draw a horizontal line from a point 2cm vertically above the basic lines, mark the back neckline measurement (⊗) and from there the front neckline measurement (◎) diagonally on the basic line.

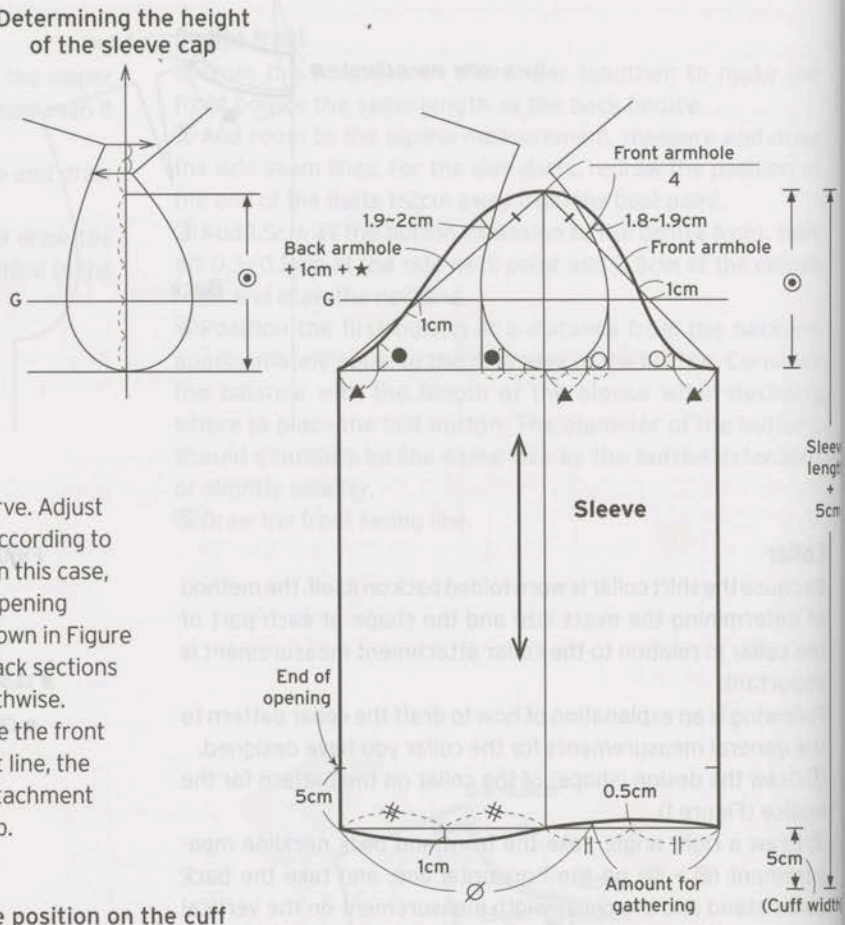
Draw the collar attachment line in a curve taking off 0.3cm on the front collar attachment line.

②Determine the collar stand and the collar width, draw the outside lines of the collar to match the design and draw the collar roll line.



Sleeve

① Copy the armhole on the bodice, determine the height of the sleeve cap, and draw the sleeve length. In this case, add 5cm to the sleeve length measurement (up to the wrist point) to include room for movement when bending the arms. Subtract the cuff width from that measurement for the sleeve opening line.
② Measure the front or back armhole measurement + 1cm + ★ (see page 255) from the sleeve cap points on the front and back armholes respectively, and draw the curved line of the sleeve cap identical to that of the sleeve sloper.
③ Draw the cuff. Add 5~6cm to the wrist measurement for room in the cuff.
④ Draw the sleeve opening line. Add 1cm of fullness to the back sleeve opening, take off 0.5cm from the front sleeve opening and draw a curve. Adjust the volume of the gathering at the sleeve opening according to the fabric being used and the design of the blouse. In this case, it is approximately one and a half times the sleeve opening measurement (∅). To make it larger than this, as shown in Figure 4, cut and open out at points where the front and back sections of the sleeves have each been divided into two lengthwise.
⑤ When the pattern drafting is completed, measure the front armhole on the bodice, the front sleeve attachment line, the back armhole on the bodice and the back sleeve attachment line, and check the amount of ease in the sleeve cap.



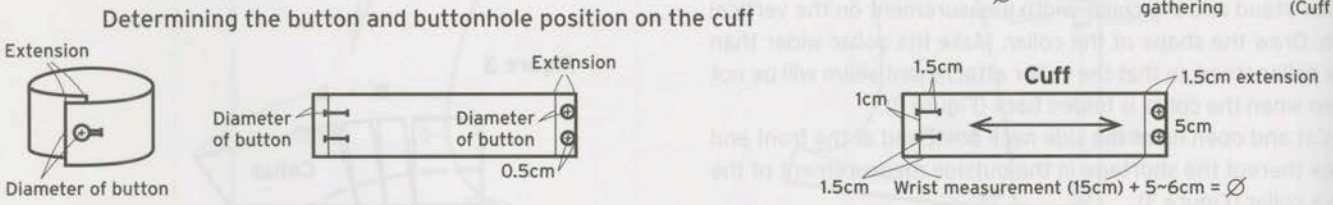
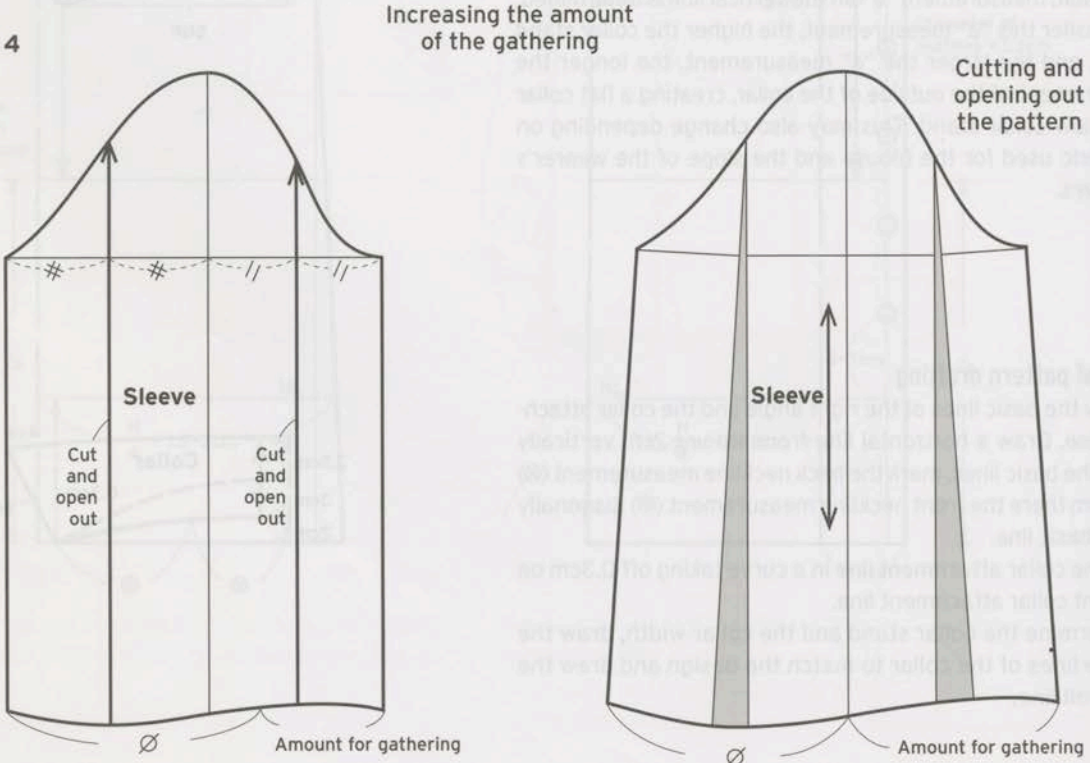


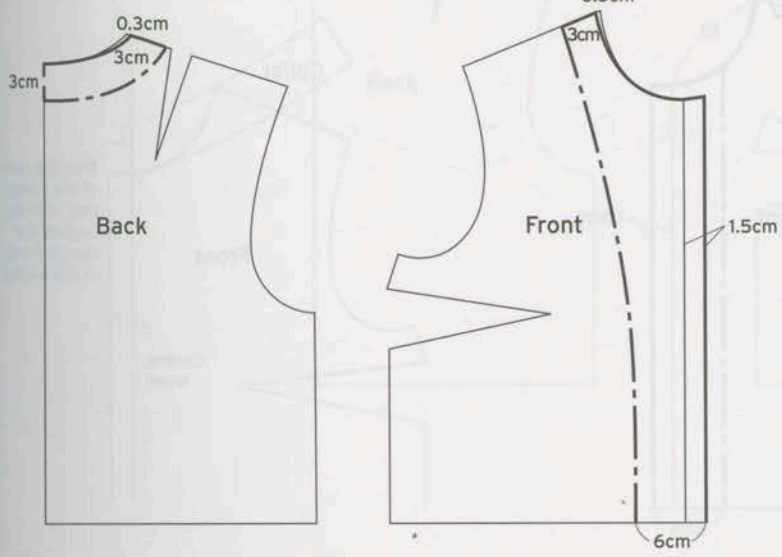
Figure 4

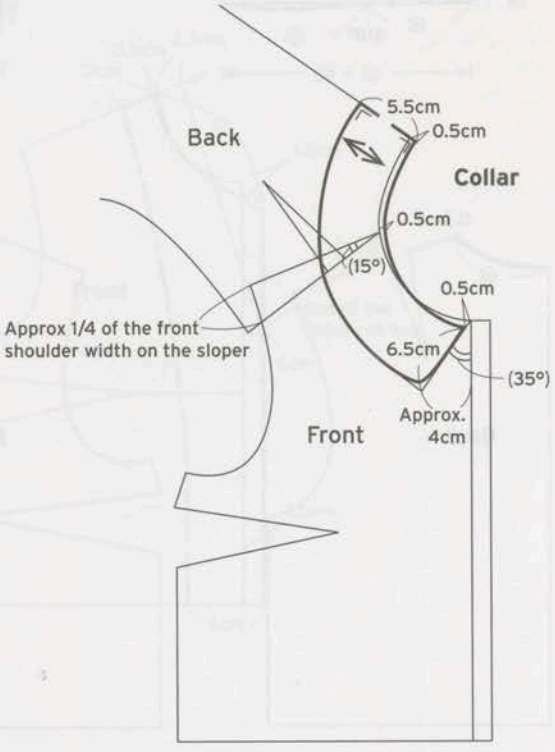


Flat collar

Important points for pattern drafting

- Draft the pattern based on the neckline and the shoulder line of the bodice.
- Using the side neck point (SNP) as a base point, place the shoulder lines of the back and front on top of each other and draw the shape of the collar. The smaller the angle of overlap, the flatter the collar will be, and the larger the angle of overlap, the higher the collar stand will be and closer the resemblance to a shirt collar.
  The collar shown in the drawing overlaps approximately 1/4 the width of the front shoulder of the sloper. The collar stand in this case will be approximately 0.8~1cm height.
- To make the fold of the collar at the collar attachment seam sit neatly, draw the collar shorter than the neckline of the bodice and ease before attaching.



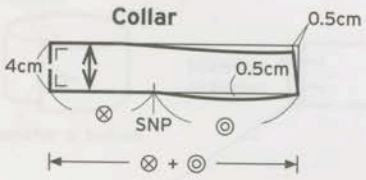


Standing collar

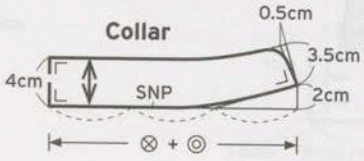
Important points for pattern drafting

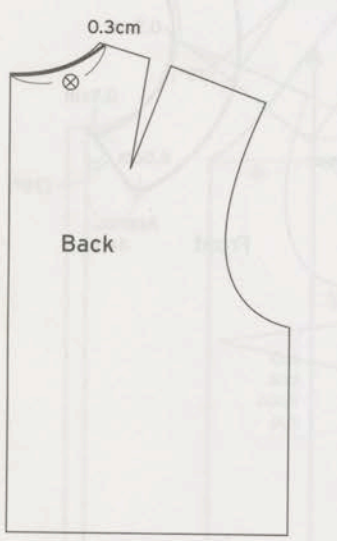
A standing collar sits close around the neck from the neck-line. The collar attachment line is found approximately along the base of the neck. The collar's shape is simple, either sitting closely against the neck or standing straight upwards off the neck from the collar attachment position. In both cases, the part of the collar that attaches to the back neckline is a straight line, but the shape of the front neckline is markedly different. Because the collar attachment measurement is taken on a straight line and the finishing lines are drawn with a curve when drafting the pattern, the collar attachment measurement will be longer than the neckline measurement. The reason for this is to make additional room so that the collar stands properly at the side neck points.

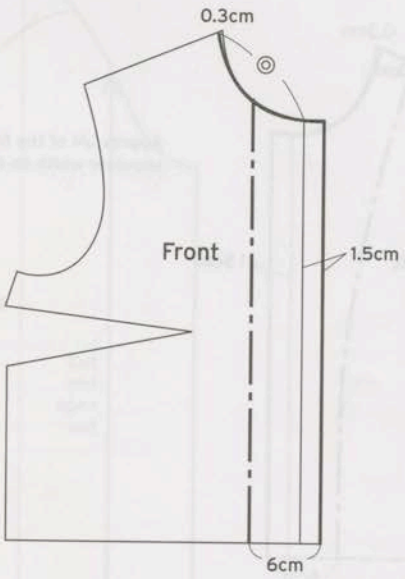
Collar that sits off the neck

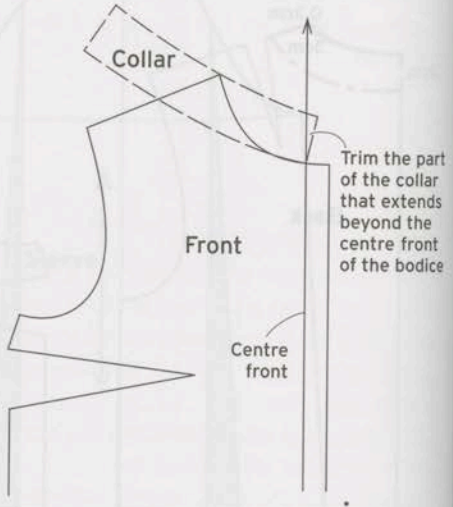


Collar that sits close to the neck









Oblong collar

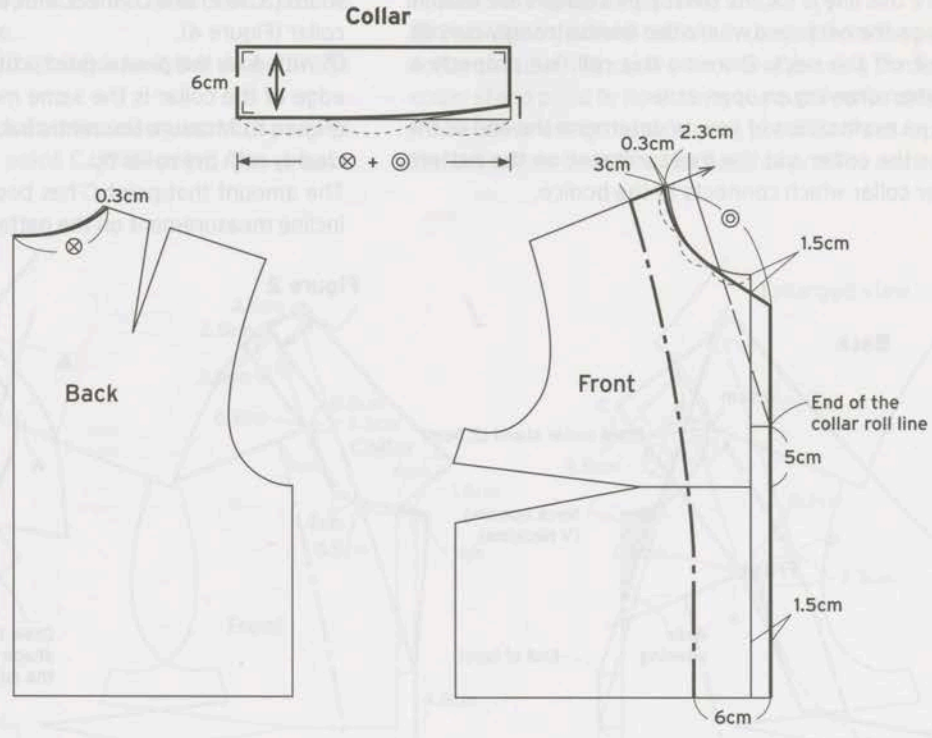
Important points for pattern drafting

Measure 2.3cm for the collar stand on the line extending from the shoulder line at the side neck point. The line that connects that point and the end of the fold-back of the collar becomes the collar roll line.

For the neckline line on the bodice, cut 0.3cm along the curve of the neckline from the side neck point (SNP) up to around 2/3 of the neckline, and from there, draw in a straight line up to front edge of the end of the collar attachment.

Draw the collar in a rectangular shape, and the collar attachment line in a curve to make the collar easier to attach.

Because the outer edge of the oblong collar is a straight line, the upper and under sides of the collar are usually cut out as one pattern piece.



Open collar

Important points for pattern drafting

As the upper collar continues from the bodice in one piece, the collar must be folded back naturally over the bodice along the collar roll line.

Collars where this line is for the most part straight are shaped to sit closely on the neck, and where this line is strongly curved, shaped to sit off the neck. Drawing this roll line properly is important when drawing an open collar.

Following is an explanation of how to determine the end of the fold-back for the collar and the measurement on the pattern for the upper collar which connects to the bodice.

①Match the bodice front and back shoulder lines and copy the shape onto a separate sheet.

②Mark the point 0.5cm from the side neck point as the base point A for manipulating the pattern for the collar, and from base point A measure the front collar stand measurement, and make that point B (Figure 1).

③Add the button extension width to the centre front.

Decide on the size of the neck opening (V neckline) and from point B find the position of the end of the fold-back on the front edge. The larger the neck opening, the lower the position of the end of the roll line. Connect point B and the end of the fold-back and extend (Figure 1).

④Draw the design (shape) of the collar on the bodice front. Flip the collar using the roll line as the axis and copy the shape to extend from the bodice (Figure 2).

⑤Measure the collar width measurement (3.5cm) on the bodice from the point where 2.5cm has been marked as the collar stand measurement from the neckline on the centre back. From this point, connect with the line for the collar on the bodice front and determine the measurement of the outside edge of the collar (▲) (Figure 2).

Because the collar is open at the front neck, the front collar stand is smaller than the back collar stand.

Make the back collar wider than the back collar stand measurement so that the room in the fold-back and the collar attachment seam cannot be seen when the collar is folded back (Figure 3).

⑥From point A, take the back neckline measurement (⊗) parallel to the roll line and make it point C. From point C, draw a right angle and measure the collar stand width (2.5cm) and the collar width (3.5cm) and connect with the reversed line for the front collar (Figure 4).

⑦With A as the pivotal point, cut and open out until the outer edge of the collar is the same measurement as ▲ in Figure 2 (Figure 5). Measure the centre back at a right angle and connect cleanly with the collar tip.

The amount that point C has been moved becomes the collar incline measurement on the pattern.

Figure 1

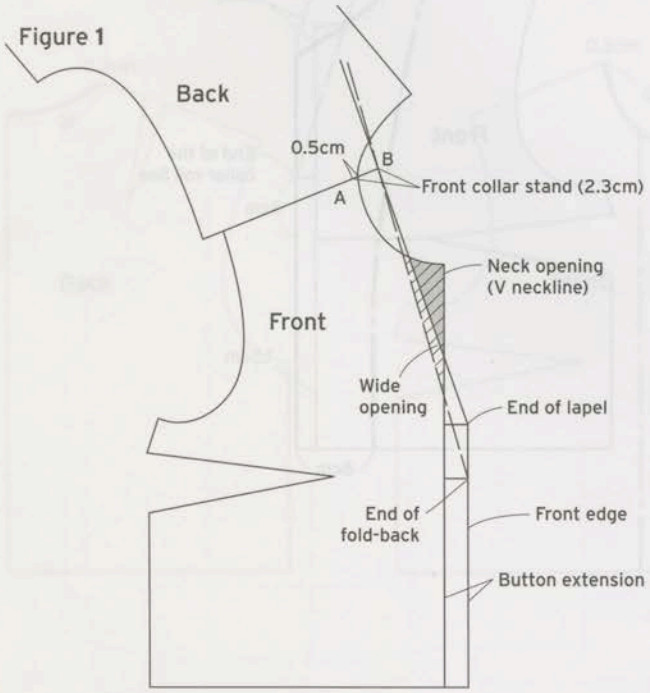


Figure 2

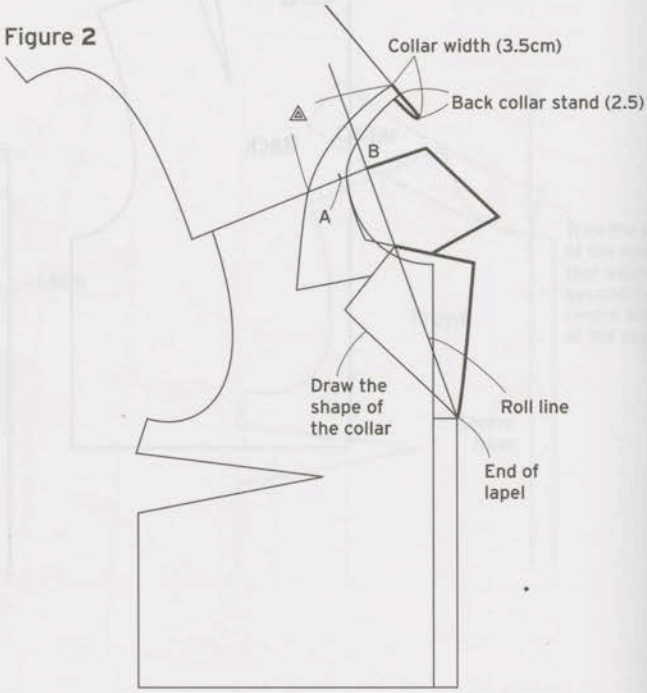


Figure 3

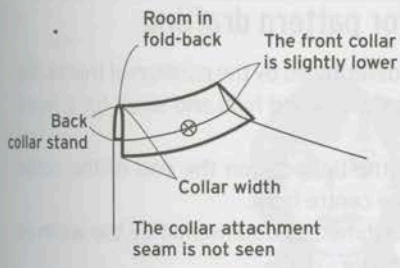


Figure 4

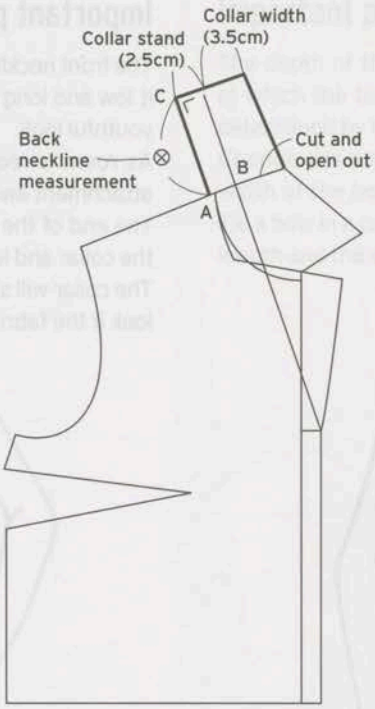
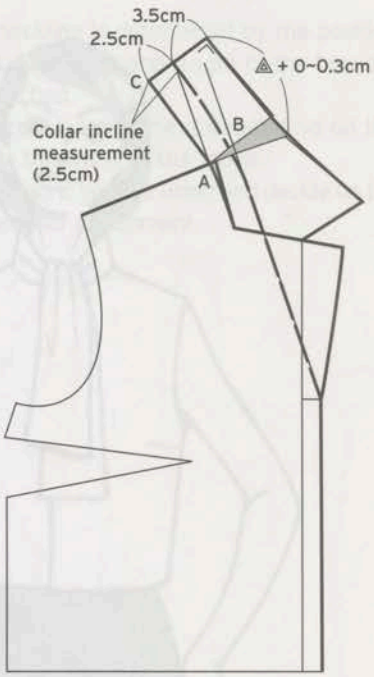


Figure 5



Order of pattern drafting

①Add the button extension to the centre front.
Mark point A at a distance of 0.5cm from the side neck point, measure the front collar stand measurement (2.3cm) from point A and make that point B.

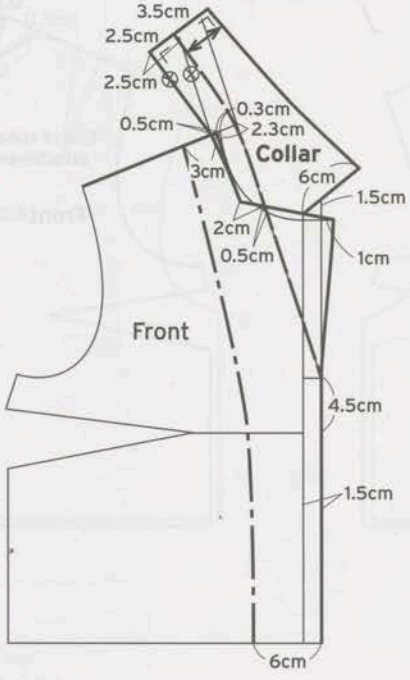
②Determine the end of the lapel roll line, connect with point B and make it the fold-back line.

③Draw the neckline line on the bodice and the shape of the collar (lapels).

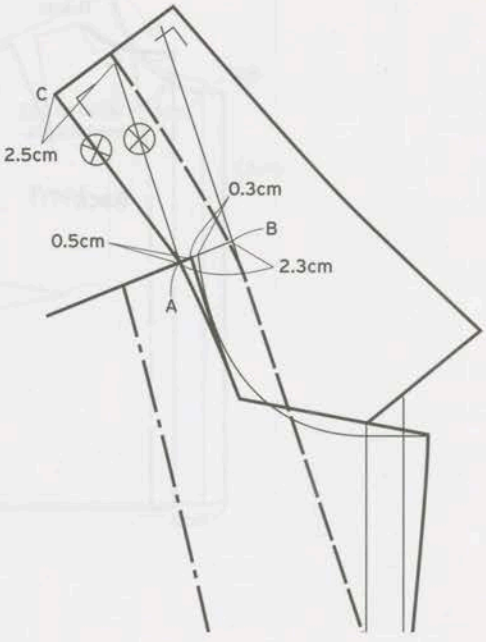
④From point A, take the back neckline measurement parallel to the roll line and make it point C. With point A as a base point, move point C 2.5cm on the arc, connect with point A and draw a well-connected collar attachment line.

⑤Measure the collar stand and the collar width at a right angle to the line that has been moved and draw the lines for the collar tips and the outer edge of the collar.

⑥Draw the collar fold-back line running from the position of the collar stand at the centre back and passing through the front collar stand point B. By making the back collar attachment line into a curve using the side neck point (SNP) as a pivotal point, the collar fold-back line sits naturally on the neck.



Enlarged view



Tie collar

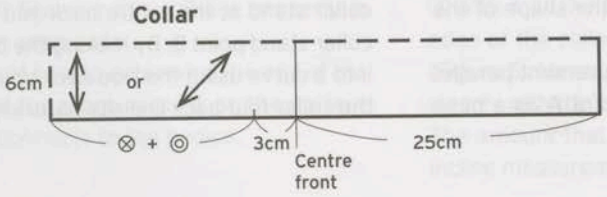
Important points for pattern drafting

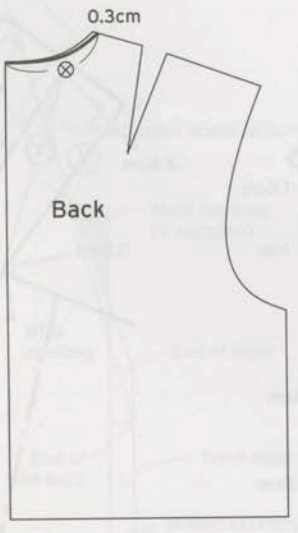
The front neckline line is determined by the position of the tie. Tie it low and long for a mature look and high and short for a more youthful look.

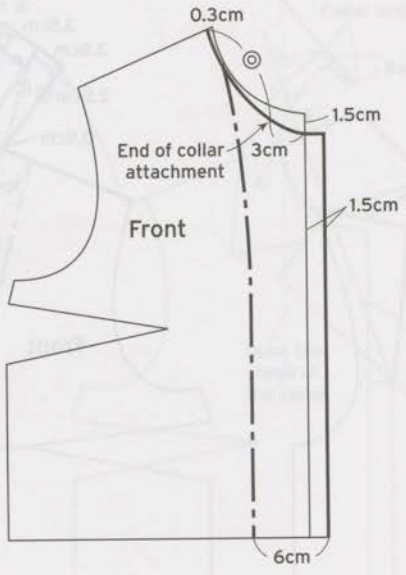
As room is required for the tie, position the end of the collar attachment away from the centre front.

The end of the collar attachment is determined by the width of the collar and length of the tie.

The collar will sit naturally on the neck and the tie will have a soft look if the fabric is cut on the bias.







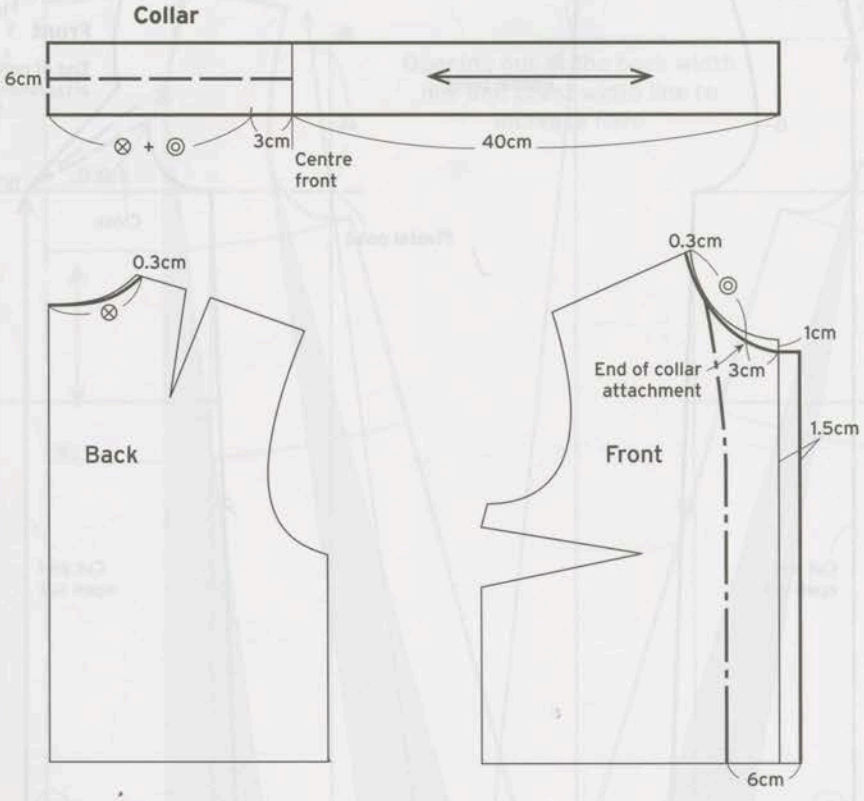
Bow collar

Important points for pattern drafting

The depth of the front neckline is determined by the position at which the bow is tied. The width and length of the bow are determined by the way it is tied.

Change the end of the collar attachment depending on the width of the bow and the thickness of the fabric.

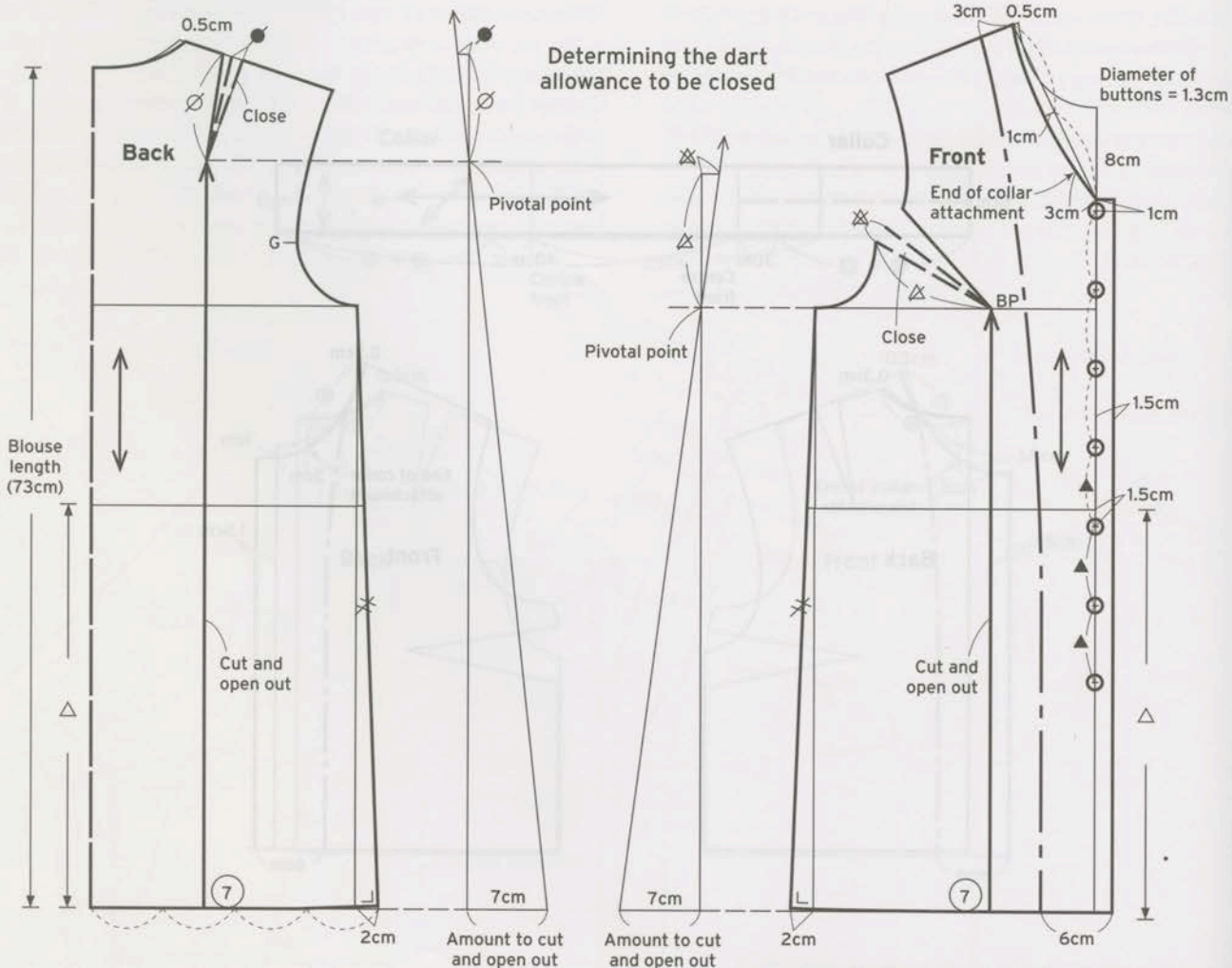
Tie a bow in a piece of the fabric you are using and decide on the length and the end of the collar attachment.



A-line blouse

A blouse with an A-line silhouette and flare in the bodice, a youthful sailor-style collar and tie, and short sleeves.
The look of the blouse can be changed by changing its length or the amount of flare.
Use light, firm fabrics such as poplin, cotton lace, viera, ripped cotton, seersucker, georgette or synthetic fabrics.

Requires: 260cm of 110cm-wide fabric
Bodice front length + 10cm of 90cm-wide fusible interfacing



Important points for pattern drafting

It is not necessary to manipulate the darts on the sloper.

Bodice

- To insert flare, first draw a vertical line from the end of the darts on the sloper at both the front and the back. With the end of the darts as the pivotal point, close a portion of the dart (reduce dart length), and insert and cut open the amount for the flare (7cm) at the hem.
  To determine the darts length to be reduced, first determine the amount to be cut and opened out at the hem as shown in the drawing. Then connect those points and the pivotal point and extend the line towards the dart.
- The amount of flare can be increased by either reducing dart size further, or cutting and opening out at the back width line and chest width line (Figure 1).

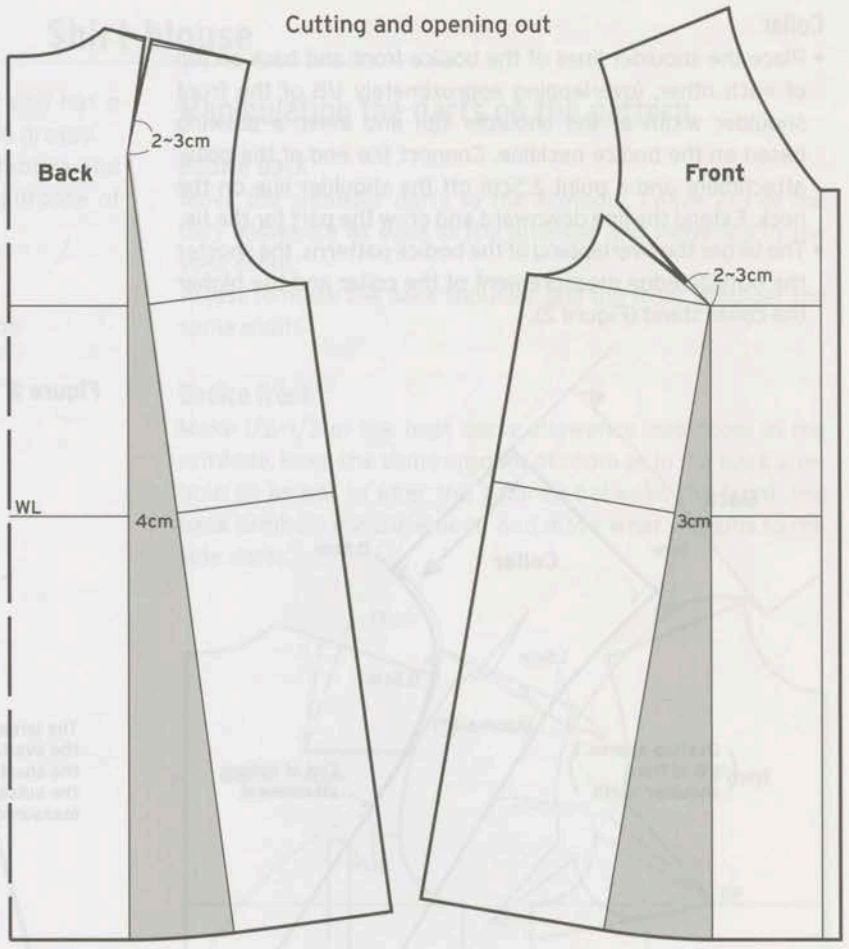
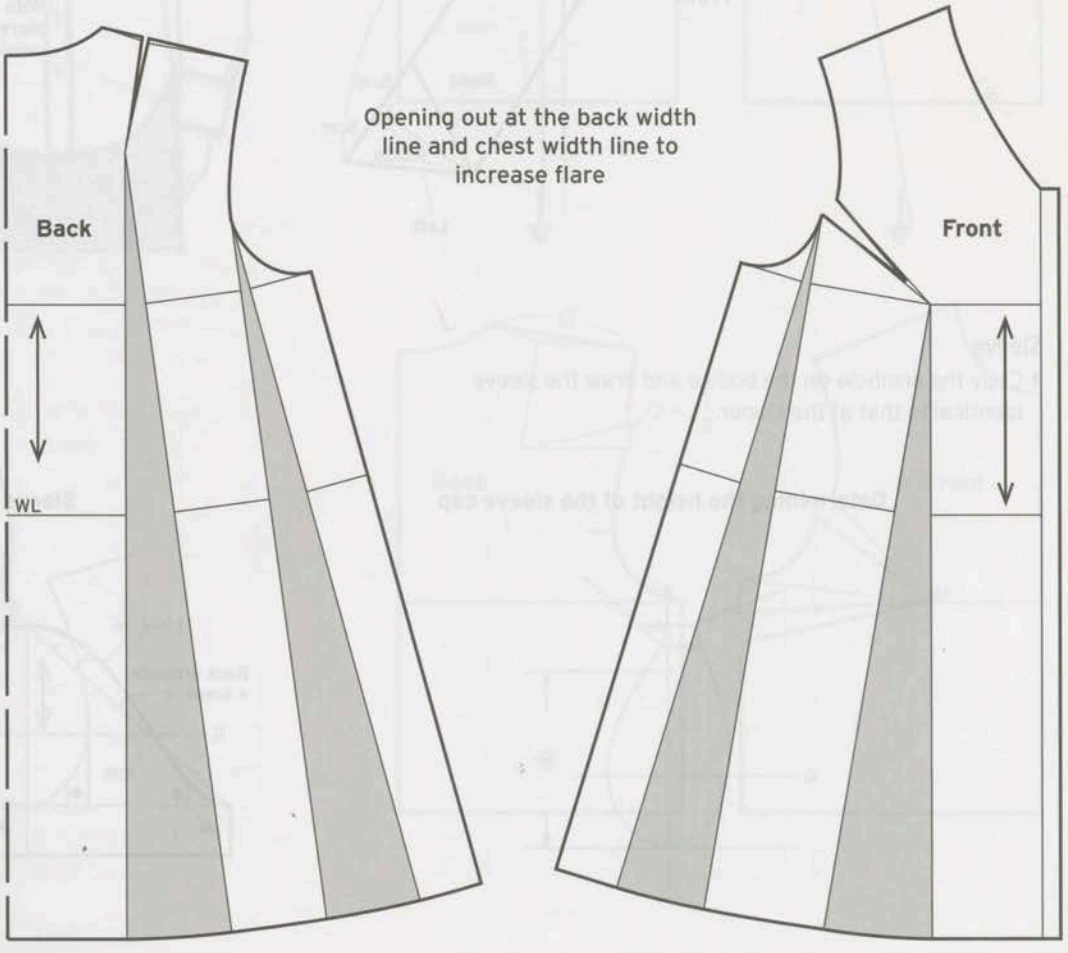


Figure 1



Collar

- Place the shoulder lines of the bodice front and back on top of each other, (overlapping approximately 1/8 of the front shoulder width at the shoulder tip) and make a drawing based on the bodice neckline. Connect the end of the collar attachment and a point 2.5cm off the shoulder line on the neck. Extend the line downward and draw the part for the tie.
- The larger the overlapping of the bodice patterns, the shorter the outside edge measurement of the collar and the higher the collar stand (Figure 2).

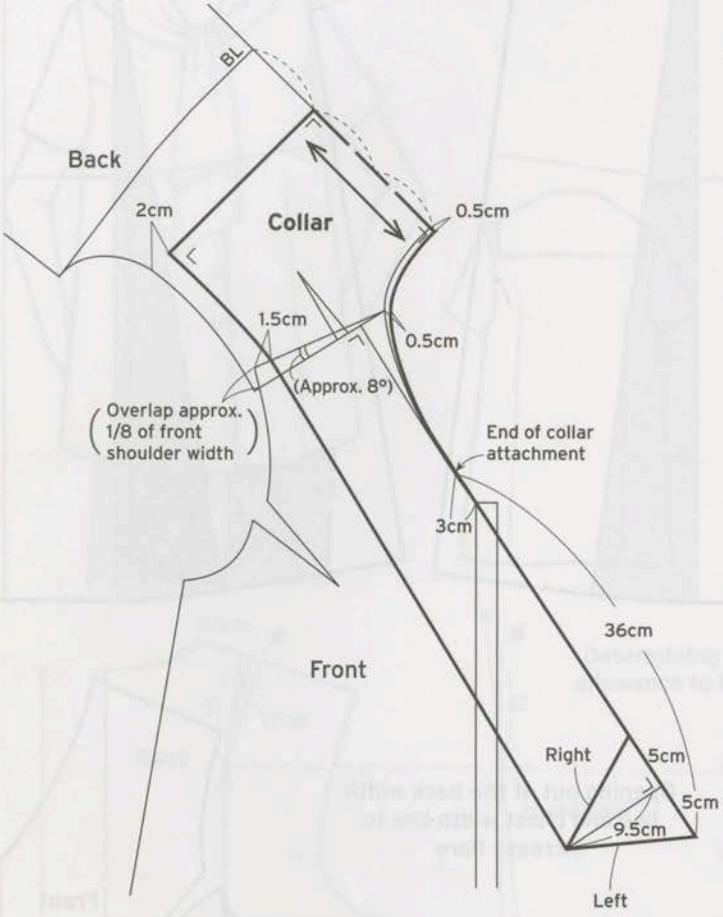
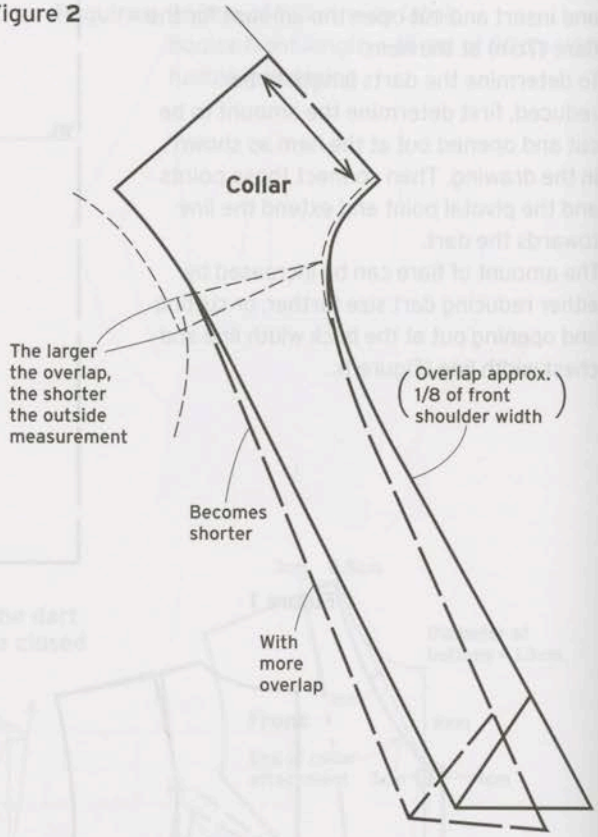


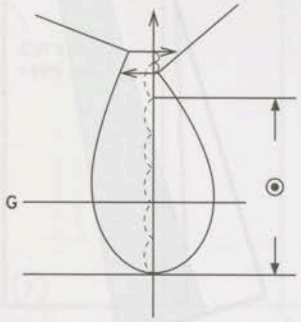
Figure 2


Collar
The larger the overlap, the shorter the outside measurement
Overlap approx. 1/8 of front shoulder width
Becomes shorter
With more overlap

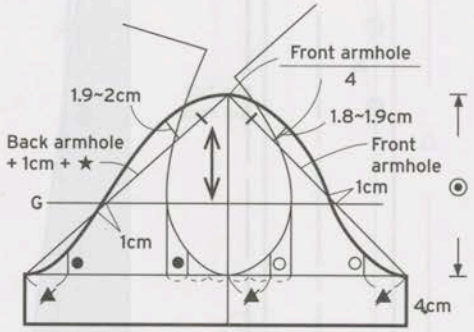
Sleeve

- Copy the armhole on the bodice and draw the sleeve identical to that of the sloper.

Determining the height of the sleeve cap



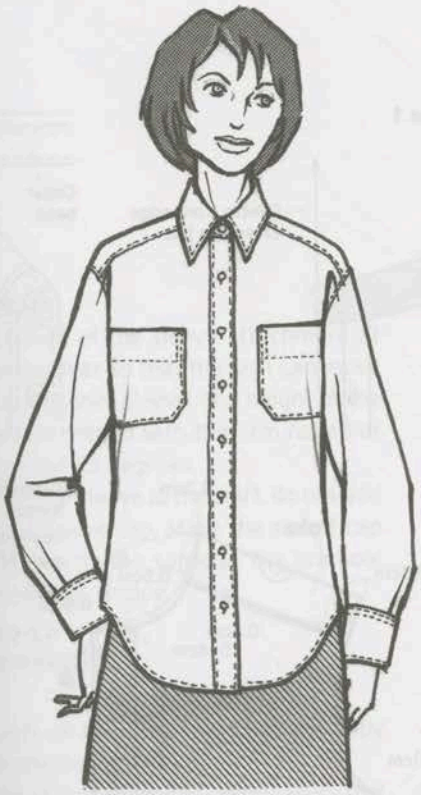
Sleeve

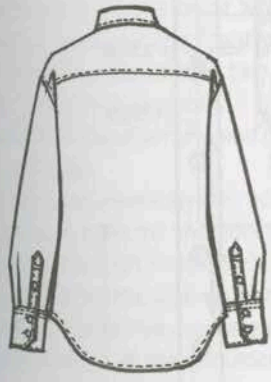


Shirt blouse

The shirt blouse resembles a men's dress shirt and has a wide range of applications from everyday wear to dressy. Choose fabrics such as cotton, linen, synthetic fabrics and light-weight wools that are appropriate for the purpose of the garment.

Requires: 200cm of 110cm-wide fabric
Bodice front length + 10cm of 90cm-wide fusible interfacing





Manipulating the darts on the pattern

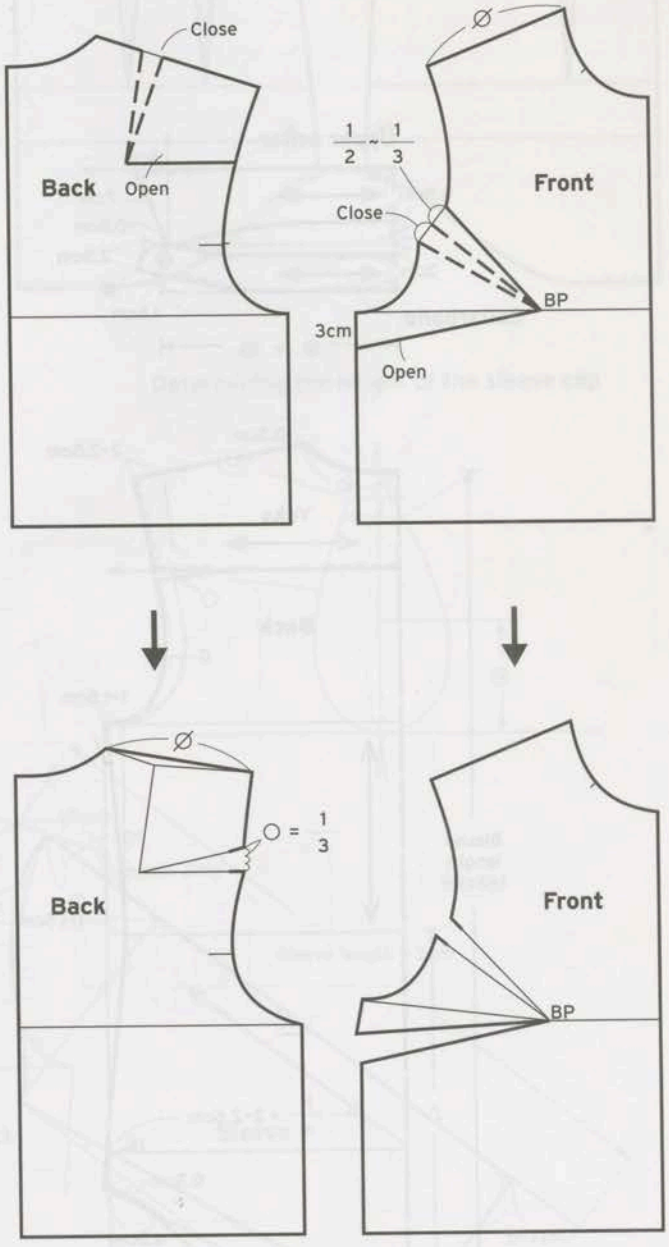
Bodice back

Move the shoulder darts to the armhole. Leave 2/3 of the dart allowance as ease in the armhole and move 1/3 to the yoke seam.

Adjust to make the back shoulder and the front shoulder the same width.

Bodice front

Make 1/2~1/3 of the bust darts allowance into room in the armhole. Keep the same amount of room as in the back armhole so as not to alter the balance between the front and back armhole measurement, and move what remains to the side darts.



Important points for pattern drafting

Bodice back

- Add room to the bodice width.
- Extend at the tip of the shoulder on the sloper and draw the armhole line to create the dropped shoulder sleeve attachment armhole.
- Draw the yoke seamline horizontally and insert the dart allowance (○) that has been moved to the armhole into the seamline.
- Draw a smooth curve for the shape of the waist.
- For the hem line, draw a guide line and then draw the curve.

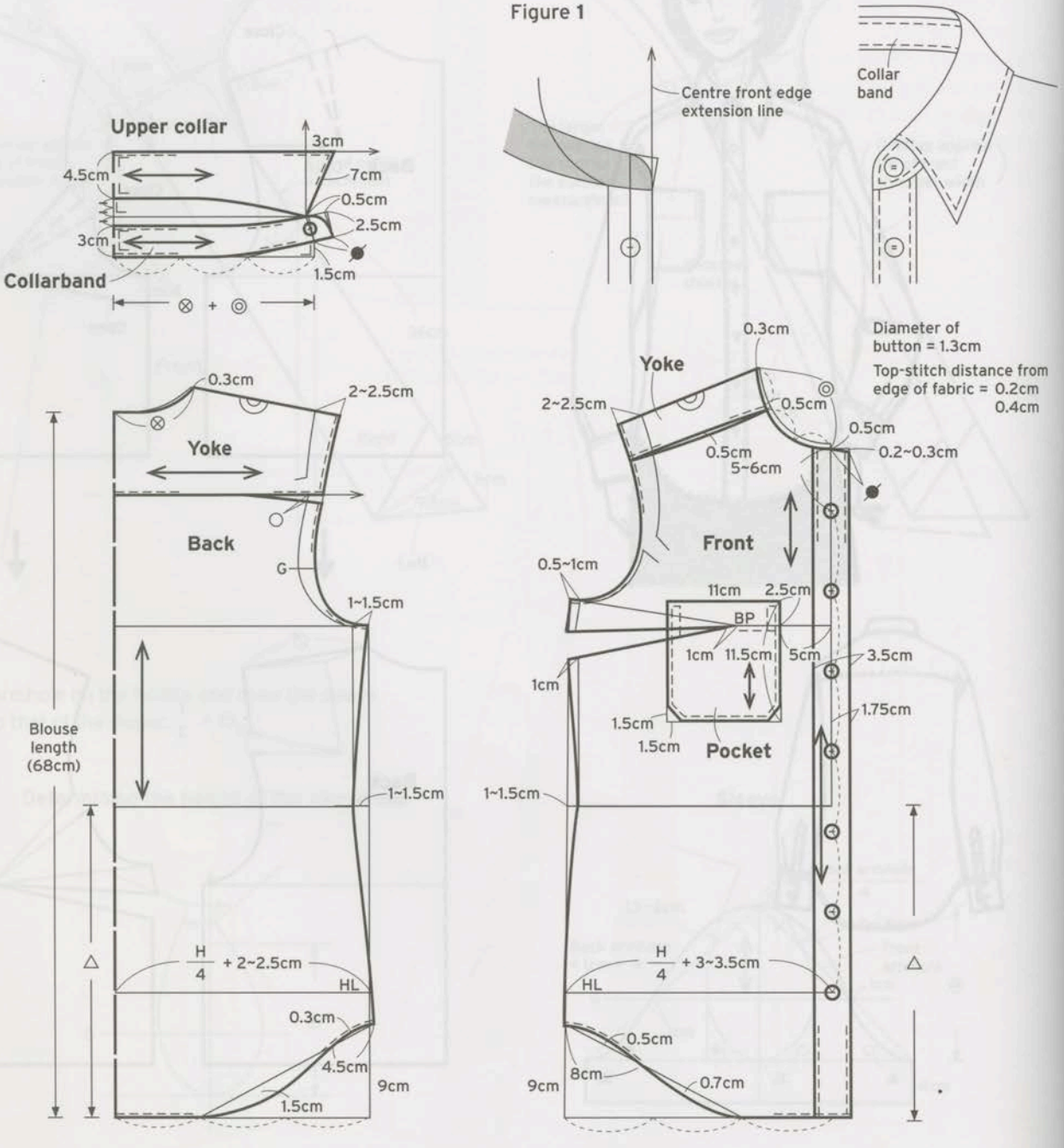
Bodice front

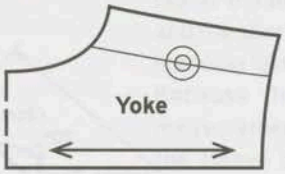
- Add room to the bodice width.
- Make the button extension at the centre front half the width of the placket.
- Position the seamline of the front yoke at about 1/3 the length of the neckline and draw parallel to the shoulder line. To align the yoke to the shape of the shoulder on the front bodice, add a curve to the yoke attachment seam.
- Draw the position of the pocket based on the bustline.
- Insert darts for a fitted waist (see page 41).

Collar

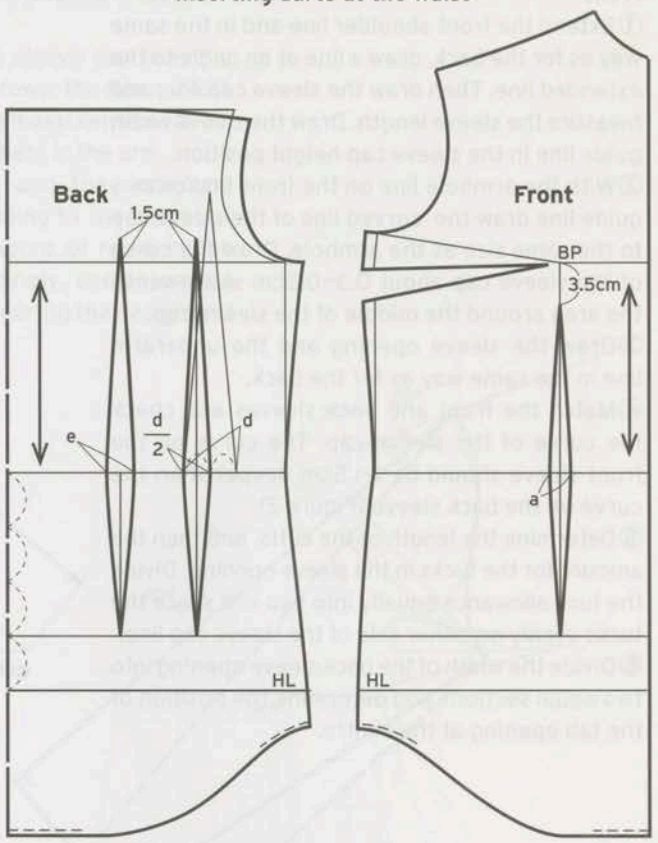
- Where the collar band is attached to the bodice, draw the collar band attachment line and the neckline line in straight lines to meet the centre front edge, and then draw the shape of the tip of the collar stand (Figure 1).

Figure 1





Inserting darts at the waist



Sleeve (shirt sleeve)

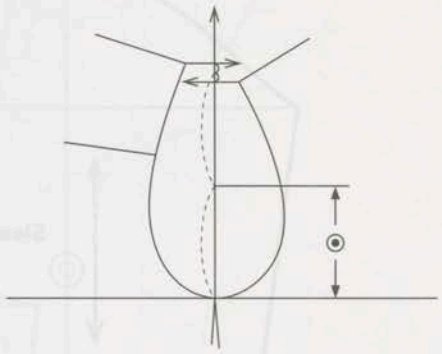
- Lower the position of the sleeve attachment at the tip of the shoulder so that the arm can move comfortably in the shirt sleeve. The height of the sleeve cap is determined with the arm raised at an angle of around 45 degrees.
  When attaching the sleeve to the shirt, do not add any ease to the sleeve cap. Make the sleeve cap measurement exactly the same as the armhole measurement on the bodice.

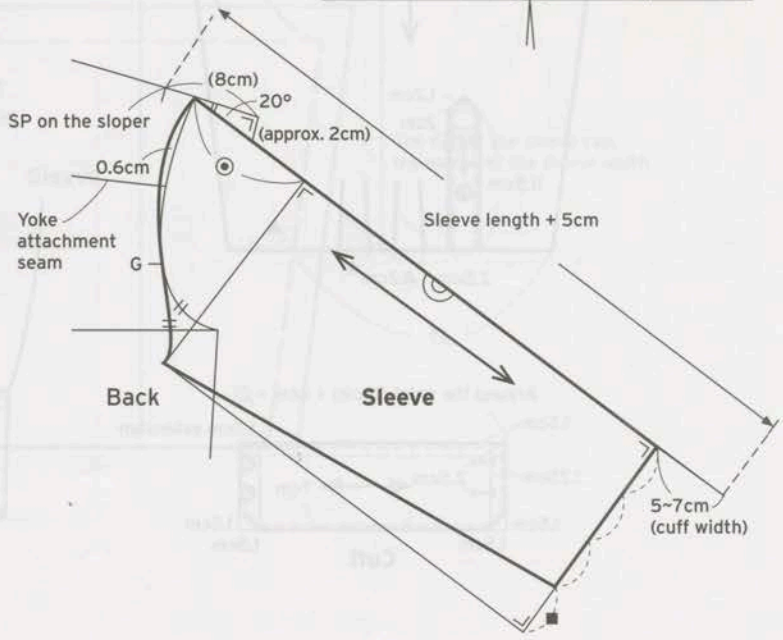
Order of pattern drafting

Back

①Close the darts on the yoke seam line and copy the armhole on the bodice back.
②For the height of the sleeve cap (⊙), measure half the distance from the point where the difference in heights between the front and back shoulder tips has been divided into two equal sections to the bottom of the armhole.
③Extend the shoulder line and draw the sleeve cap line at an angle.
④For the shirt sleeve length, add 5cm room to the sleeve length from the shoulder point on the sloper.
⑤Subtract the cuff width (5~7cm) from the sleeve length and draw the sleeve opening line.
⑥Measure the sleeve cap height on the sleeve cap line from the tip of the shoulder and draw a guide line for sleeve width at a right angle.
⑦With the armhole line on the bodice as a guide line, draw the curved line of the sleeve cap so that it is the same measurement as the armhole. This determines the sleeve width.
⑧Measure the same sleeve width at the sleeve opening and draw the underarm line.

Determining the height of the sleeve cap





Front

①Extend the front shoulder line and in the same way as for the back, draw a line at an angle to the extended line. Then draw the sleeve cap line, and measure the sleeve length. Draw the sleeve width guide line in the sleeve cap height position.

②With the armhole line on the front bodice as a guide line draw the curved line of the sleeve cap to the same size as the armhole. Draw the curve of the sleeve cap about 0.3~0.5cm shallower in the area around the middle of the sleeve cap.

③Draw the sleeve opening and the underarm line in the same way as for the back.

④Match the front and back sleeves and check the curve of the sleeve cap. The curve on the front sleeve should be 1~1.5cm deeper than the curve on the back sleeve (Figure 2).

⑤Determine the length of the cuffs, and then the amount for the tucks in the sleeve opening. Divide the tuck allowance equally into two and space the tucks evenly on either side of the sleeve cap line.

⑥Divide the width of the back sleeve opening into two equal sections and determine the position of the tab opening at the centre.

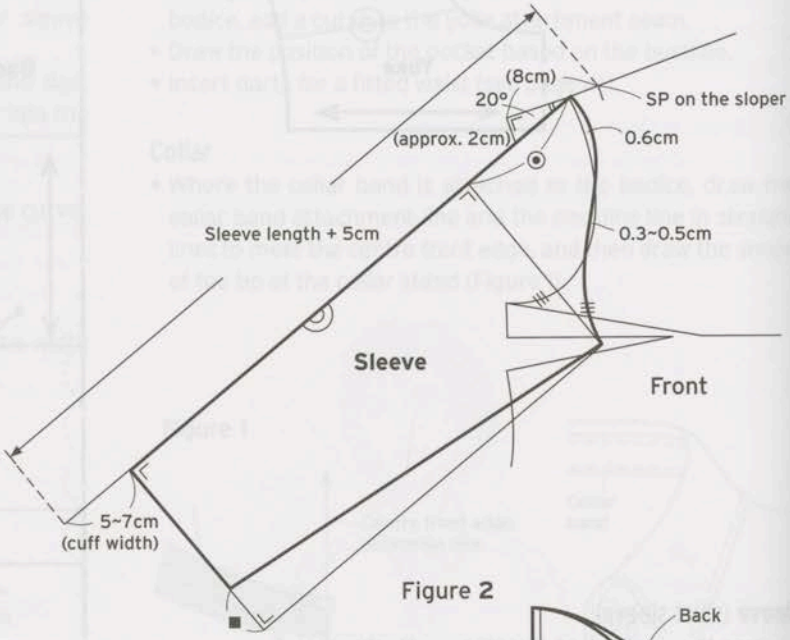
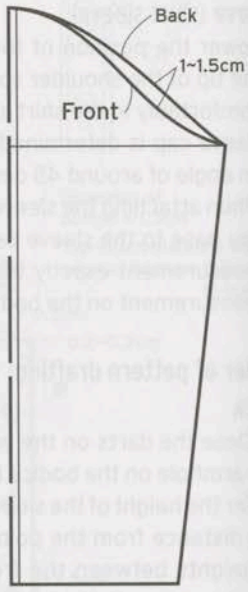
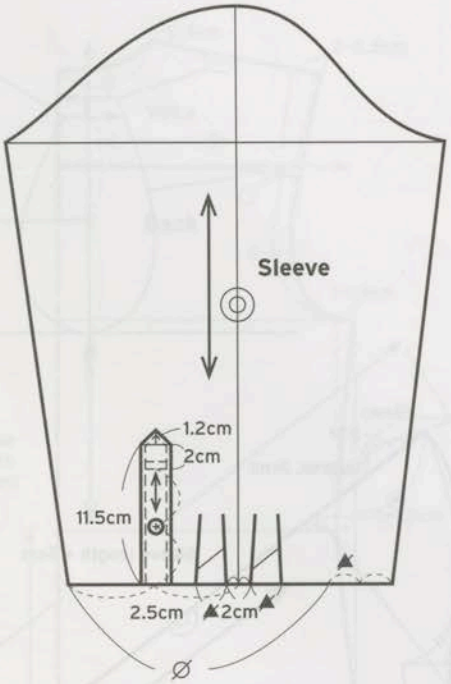
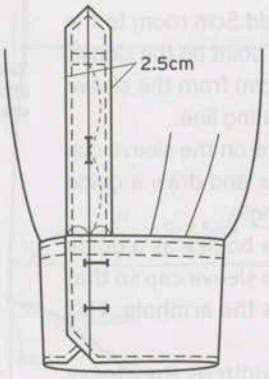
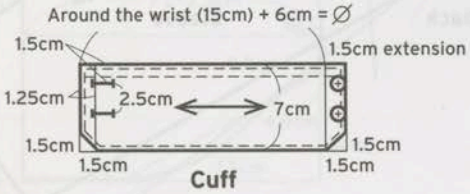


Figure 2





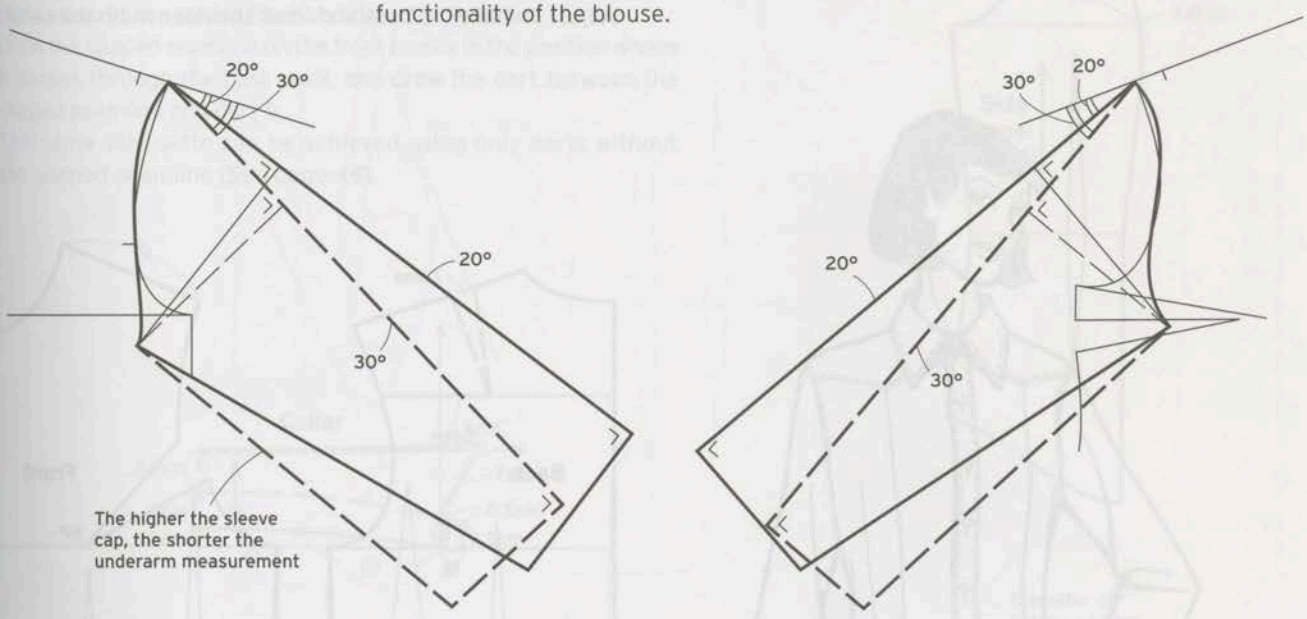


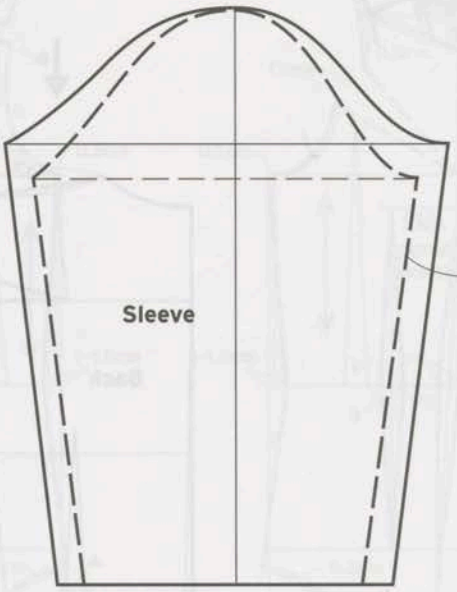


Changing the sleeve cap height and underarm measurement

The larger the angle of the sleeve cap line, the higher the sleeve cap, the narrower the sleeve width and the shorter the underarm measurement will be, meaning less room for movement in the arm.

Because the sleeve width and the underarm measurement change according to the height of the sleeve cap, and the amount of room in the sleeve also changes accordingly, decide on the sleeve cap height after considering the design and functionality of the blouse.





Western-style shirt blouse

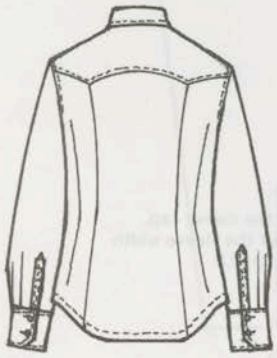
A fitted, slim blouse with a vertical seams running down from the V-shaped yoke.
Embroidery can be sewn onto the yoke, and cord and fringe can be inserted along the seam of the yoke for a variety of detailing. Alternatively, the blouse can take on a jacket look by using denim or artificial leather fabrics.

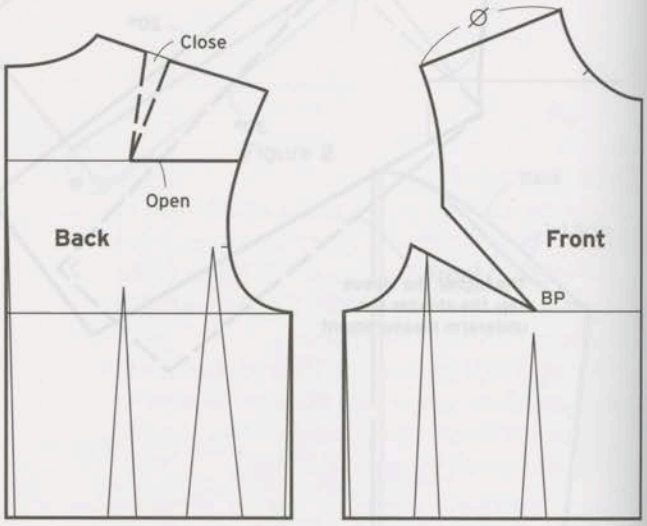
Requires: 170cm of 110cm-wide fabric
Front bodice length + 10cm of 90cm-wide fusible interfacing

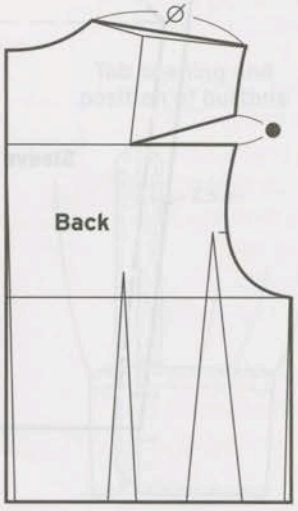
Manipulating the darts on the sloper

Bodice back

Move the shoulder darts to the armhole.
Adjust to make the back and front shoulder width the same.







Important points for pattern drafting

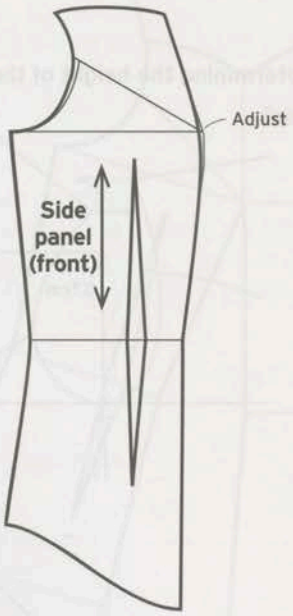
Bodice back

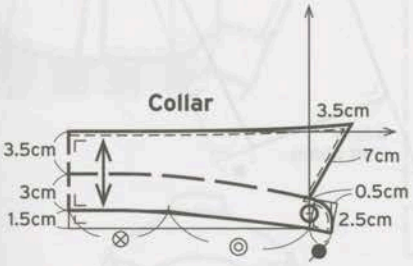
- Insert an amount for the armhole darts into the yoke attachment seamline and draw the back yoke.
- The yoke attachment seamline and darts are drawn with the waist darts of the sloper as a standard.

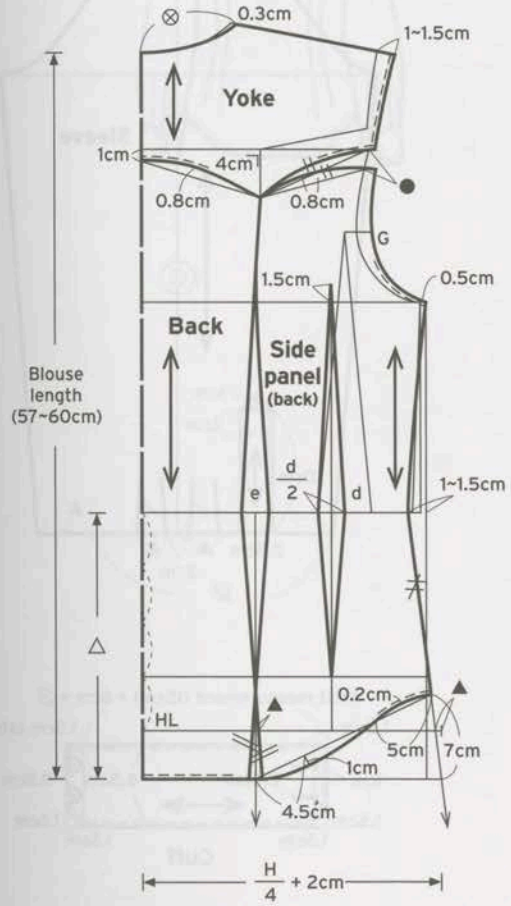
Bodice front

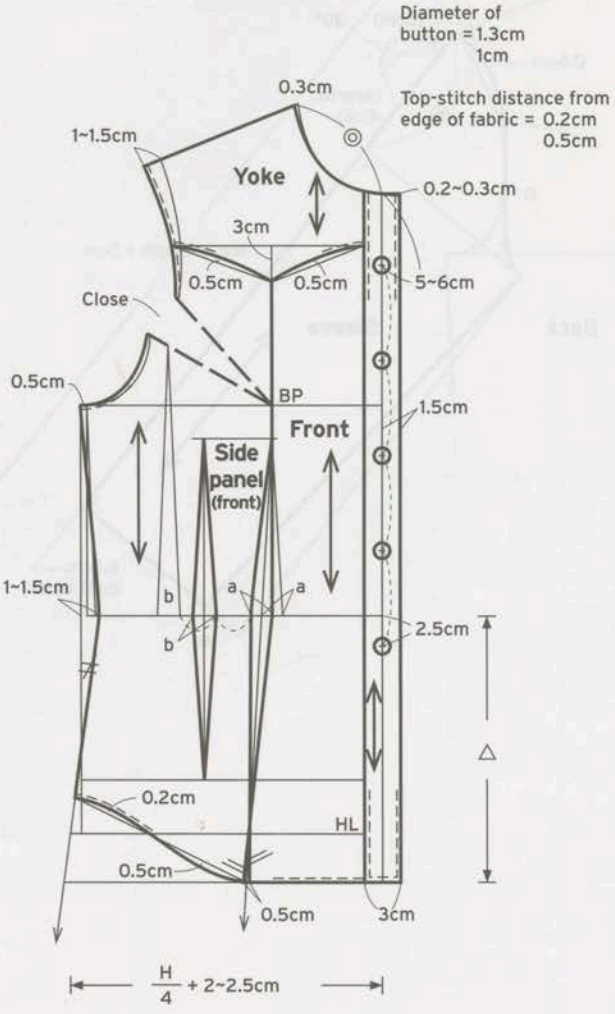
- Position the yoke at about 1/3 of the front armhole measurement from the shoulder point, from that position draw a guide line at a right angle to the centre front and draw the yoke line.
- Draw the shaped seamline on the front bodice in the position where it passes through the bust point, and draw the dart between the shaped seamline and dart b.
- The same silhouette can be achieved using only darts without the shaped seamline (See page 49).

Folding diagram





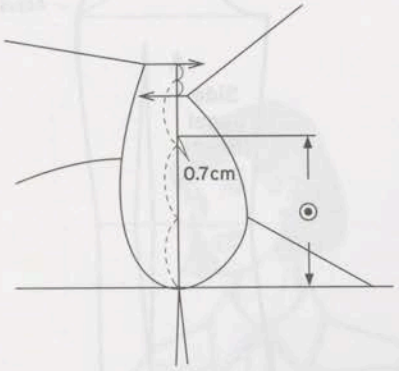


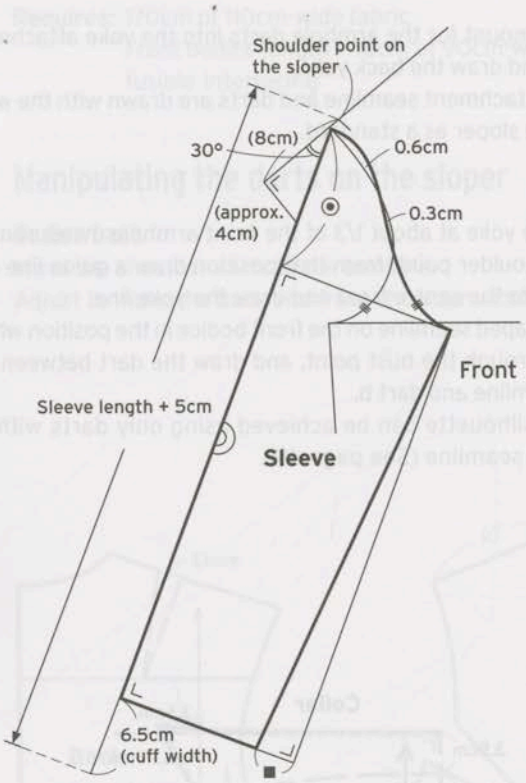


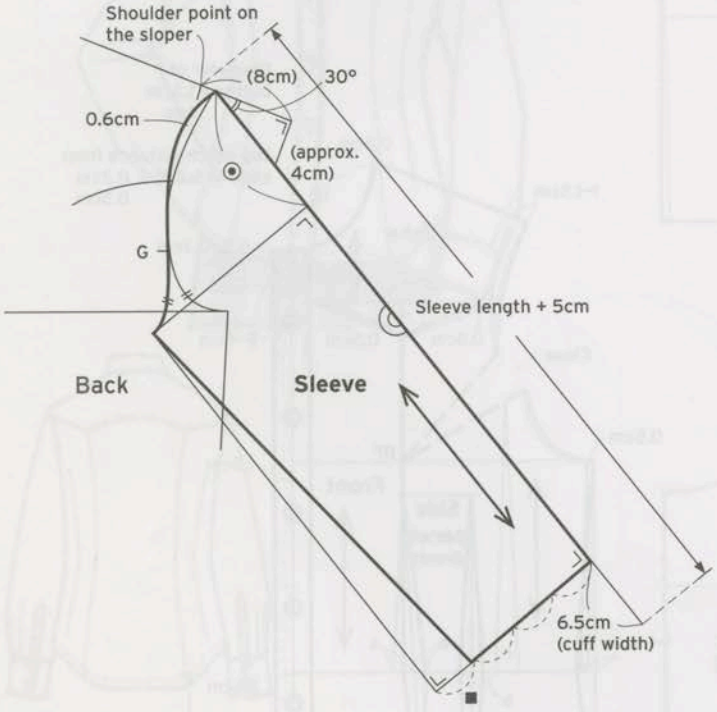
Sleeve

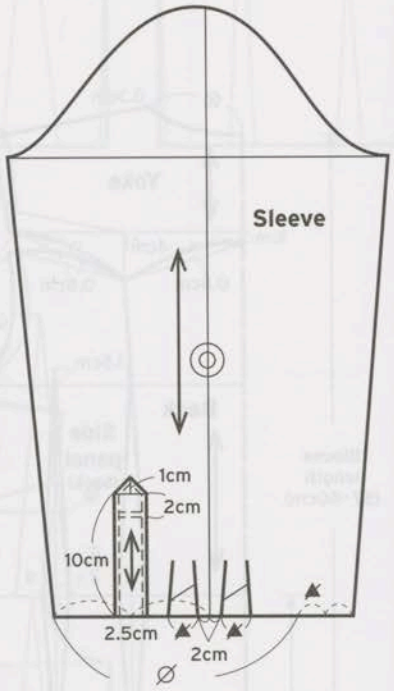
- The height of the sleeve cap is the measurement from the point where 0.7cm has been added to 2/3 the measurement from the bottom of the armhole to the point where the difference in height between the front and back shoulder height has been divided into two equal sections.
- See pages 43~45 of "Shirt Blouse" for drawing of the sleeves.

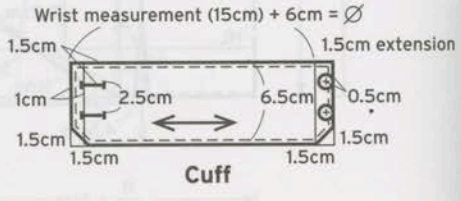
Determining the height of the sleeve cap

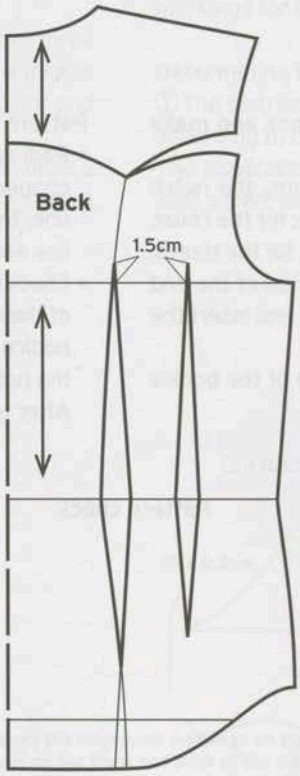


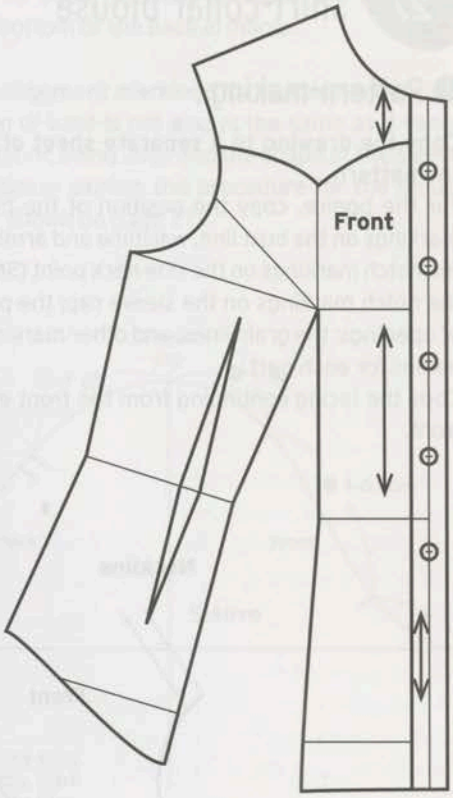


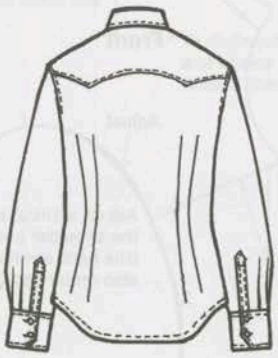







Back
1.5cm


Front



4. Methods of Basting, Fitting and Pattern Adjustment

PAGE 27

Shirt-collar blouse

❶ Pattern-making

Copy the drawing to a separate sheet of paper and make the pattern

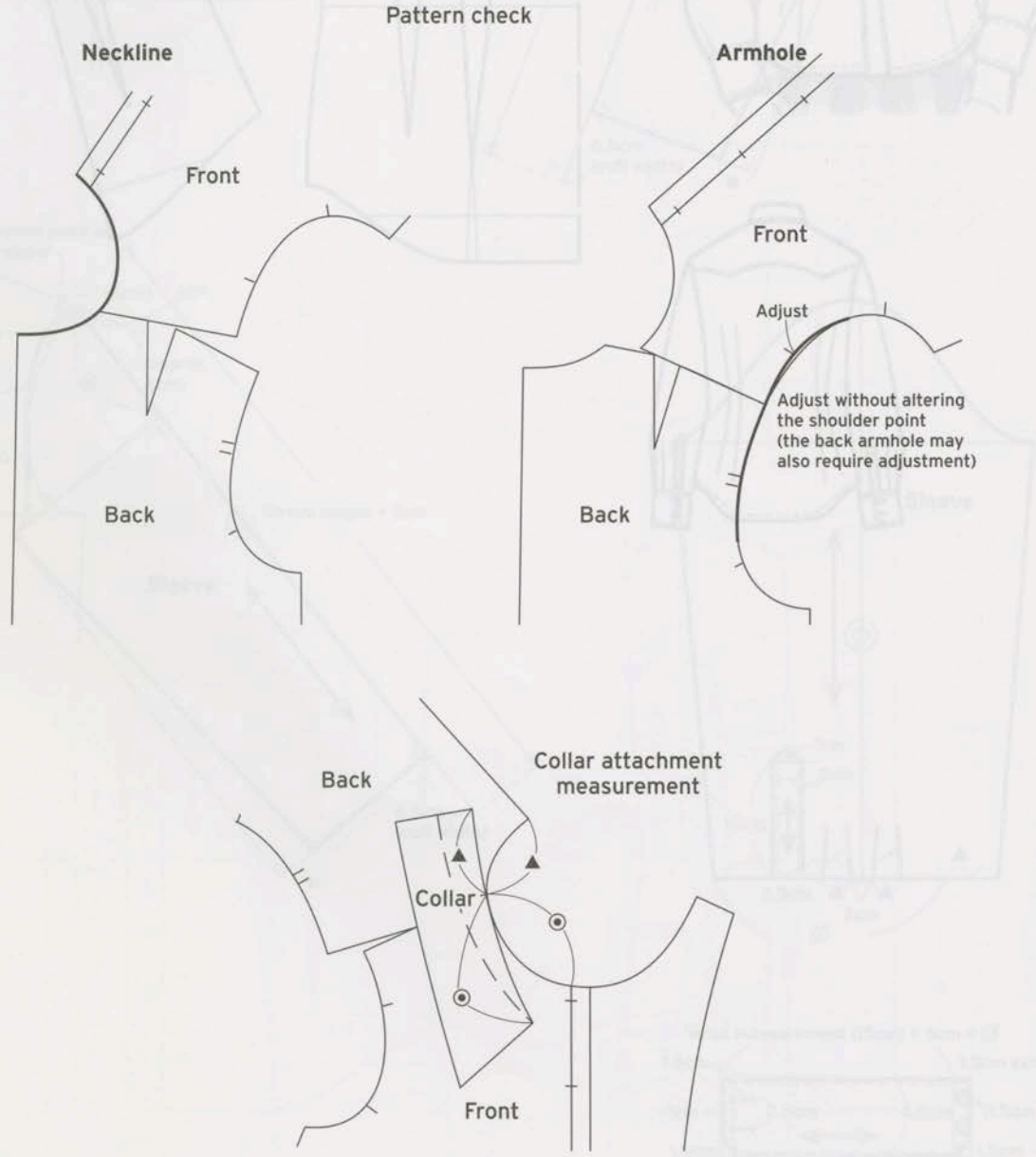
For the bodice, copy the position of the buttons, the notch markings on the bust line, waistline and armhole; for the collar, the notch markings on the side neck point (SNP); for the sleeve, the notch markings on the sleeve cap; the position of the end of openings; the grain lines; and other markings, and insert the names for each part.

Copy the facing continuing from the front edge of the bodice front.

Pattern check

- Redraw the shoulder and bust darts with smooth, well connected lines. Check whether the front and back neckline line, the armhole line, the hem line and the sleeve opening line are neat.
- Check the front and back shoulders, the side seams, the length of the underarms, the collar attachment measurement of the bodice and the collar, the amount of room in the sleeves and the notch markings.

After adjusting the pattern, trim to finish.



Alignment markings and ease

Determining the alignment markings for the armhole

①Extend the side seam line on the bodice directly upwards and call the point at which it intersects with a horizontal line from the front shoulder point Ⓐ.

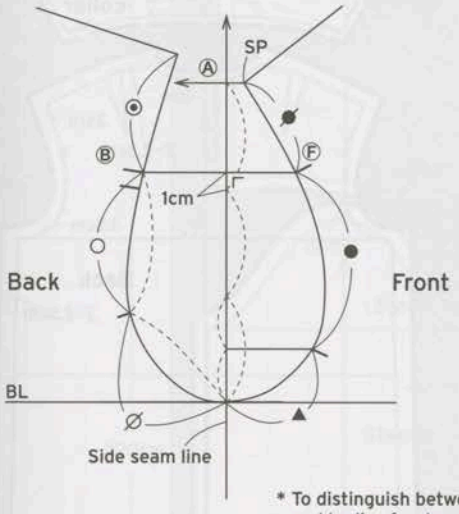
②Divide the area between point Ⓐ and the bust line into three equal sections and draw a horizontal line 1cm above the middle segment, to make the alignment markings for the back and front bodice. Call them points Ⓑ and Ⓕ respectively.

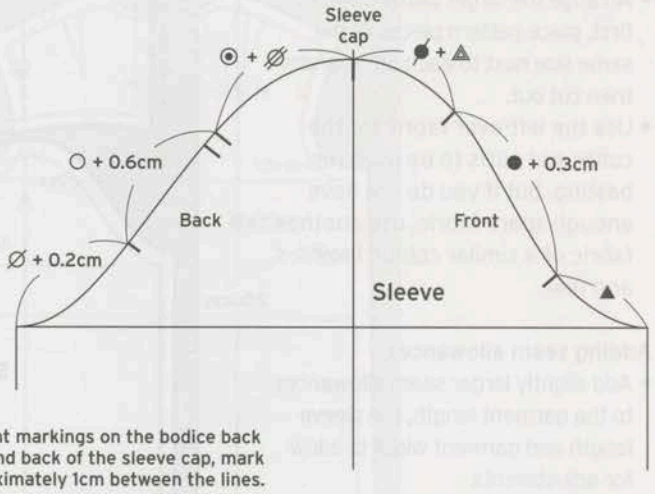
③Further divide the lowermost 1/3 into equal sections, draw a horizontal line towards the front armhole to make the alignment markings for the bottom of the front armhole.

④At the back, divide the area between point Ⓑ and the side seam line two into equal sections to make the alignment markings for the bottom of the back armhole.

Determining the alignment markings for the sleeve cap

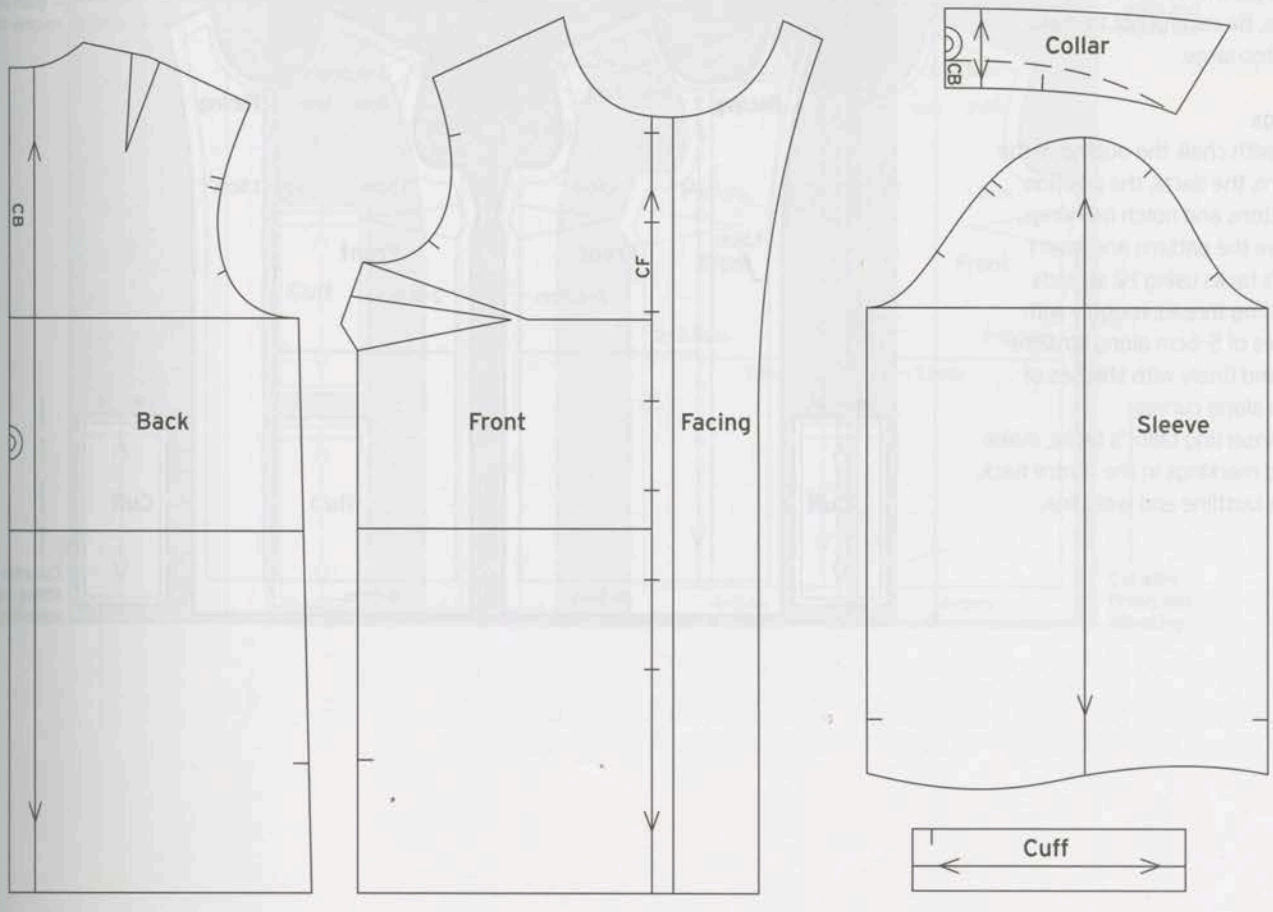
①The distribution of ease is not always the same as it varies according to the fabric being used and the shape of the sleeve. The illustrations below explain the procedure for the blouse with a shirt-collar shown on page 27.





* To distinguish between the alignment markings on the bodice back and bodice front, and on the front and back of the sleeve cap, mark double lines on the back with approximately 1cm between the lines.

Pattern



❷ Cutting

Correcting the grain

- Immerse cotton fabrics that are not shrink-proofed in water, allow to dry naturally and press while correcting the length-wise and cross-wise grains.
- For blended-yarn fabrics, press with a steam iron to straighten the grain.

Cutting

- Check that there are no dyeing or weave defects, tears or soiling.
- Arrange the larger pattern pieces first, place pattern pieces of the same size next to each other and then cut out.
- Use the left-over fabric for the collar and cuffs to be used for basting, but if you do not have enough spare fabric, use another fabric of a similar colour, look and feel.

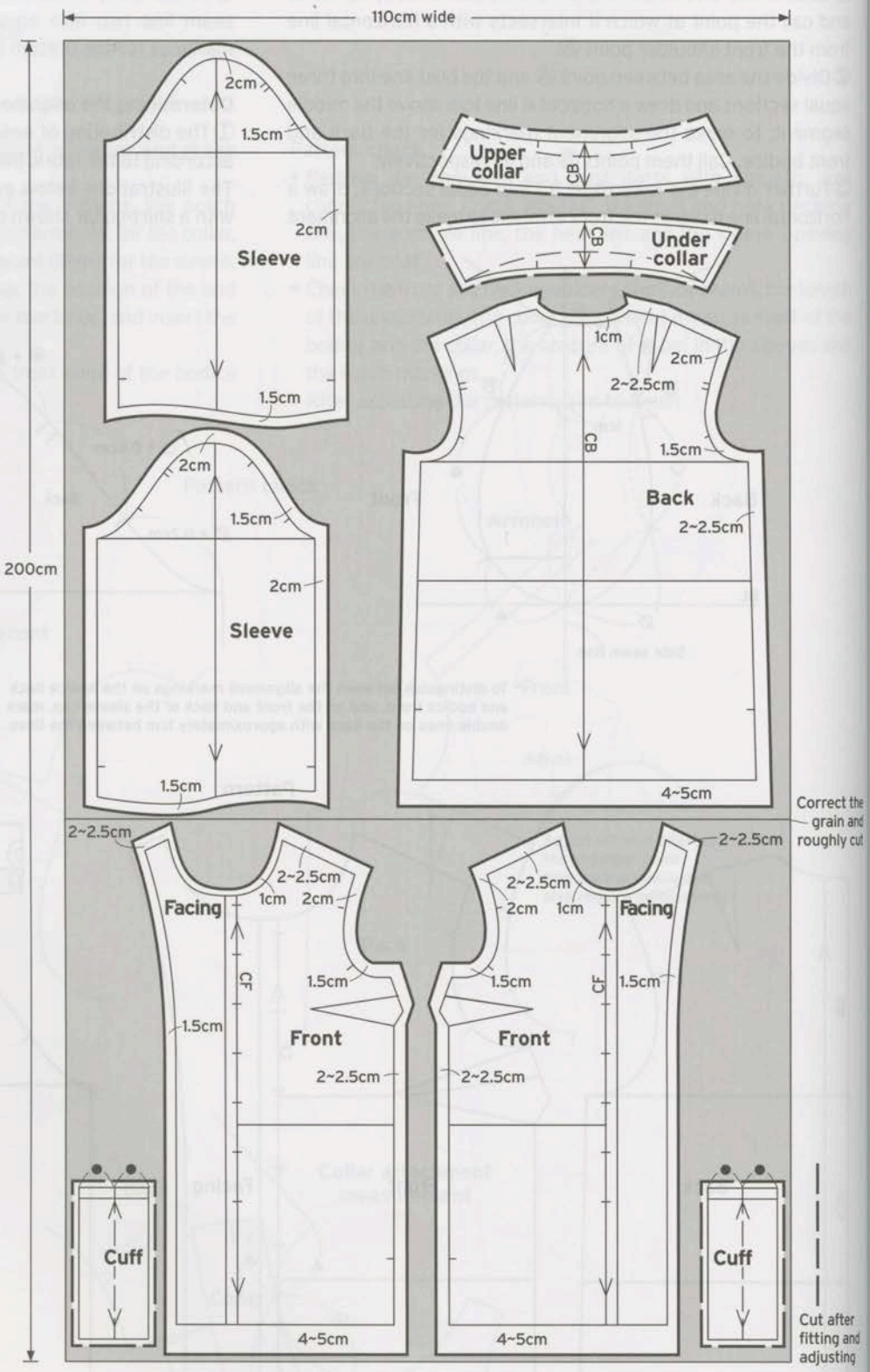
Adding seam allowances

- Add slightly larger seam allowances to the garment length, the sleeve length and garment width to allow for adjustments.
- If you make the seam allowances on the neckline and lower armhole too large, wrinkling sometimes occurs. Be careful not to make them too large.

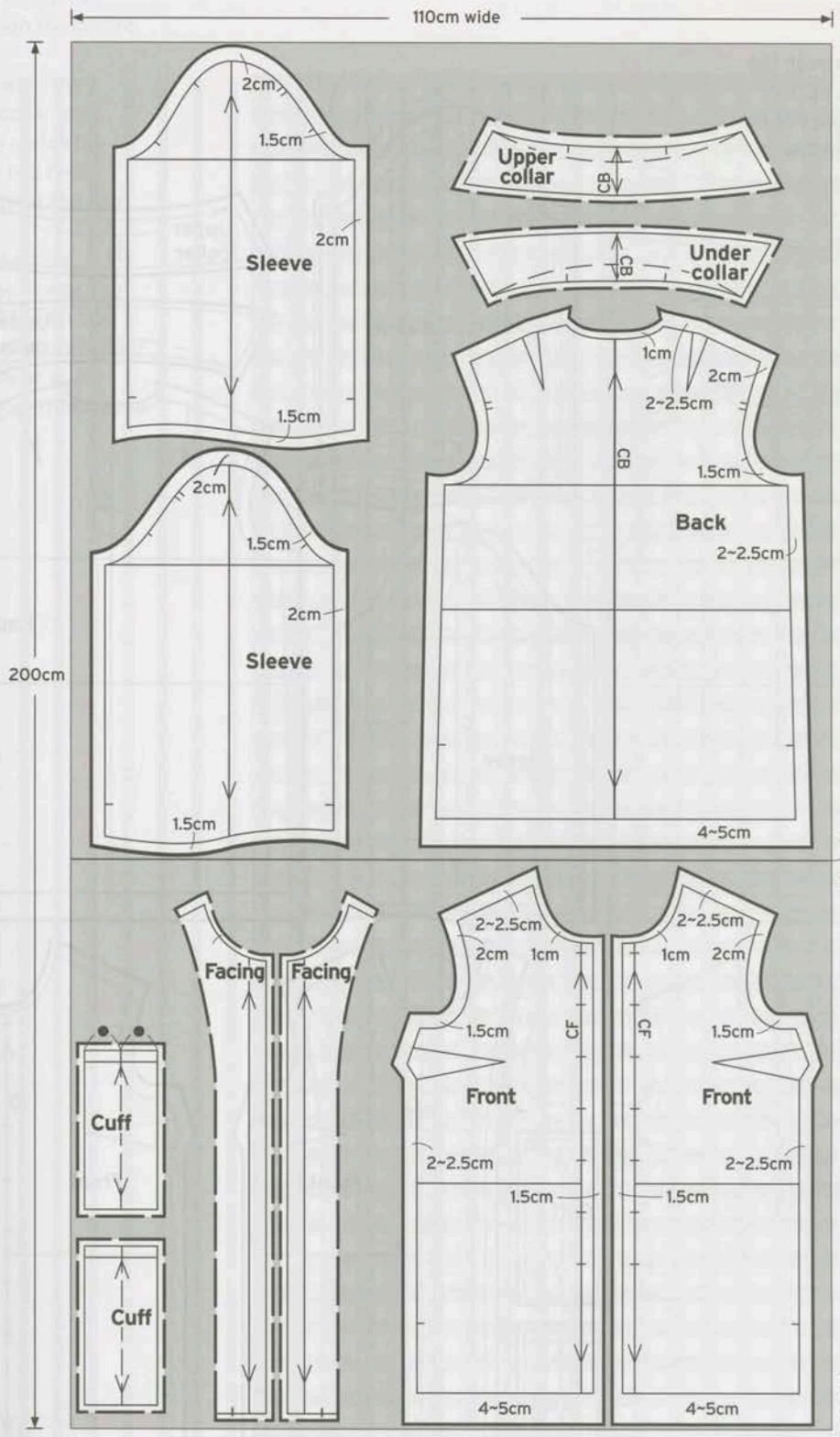
Markings

- Mark with chalk the outline of the pattern, the darts, the position of buttons and notch markings, remove the pattern and insert tailor's tacks using 1-2 strands of basting thread, roughly with stitches of 5-6cm along straight lines and finely with stitches of 2-3cm along curves.
- After inserting tailor's tacks, make thread markings in the centre back, on the bustline and waistline.

Pattern layout for cutting the facing as a continuous piece



Pattern layout for cutting when the facing is cut separately

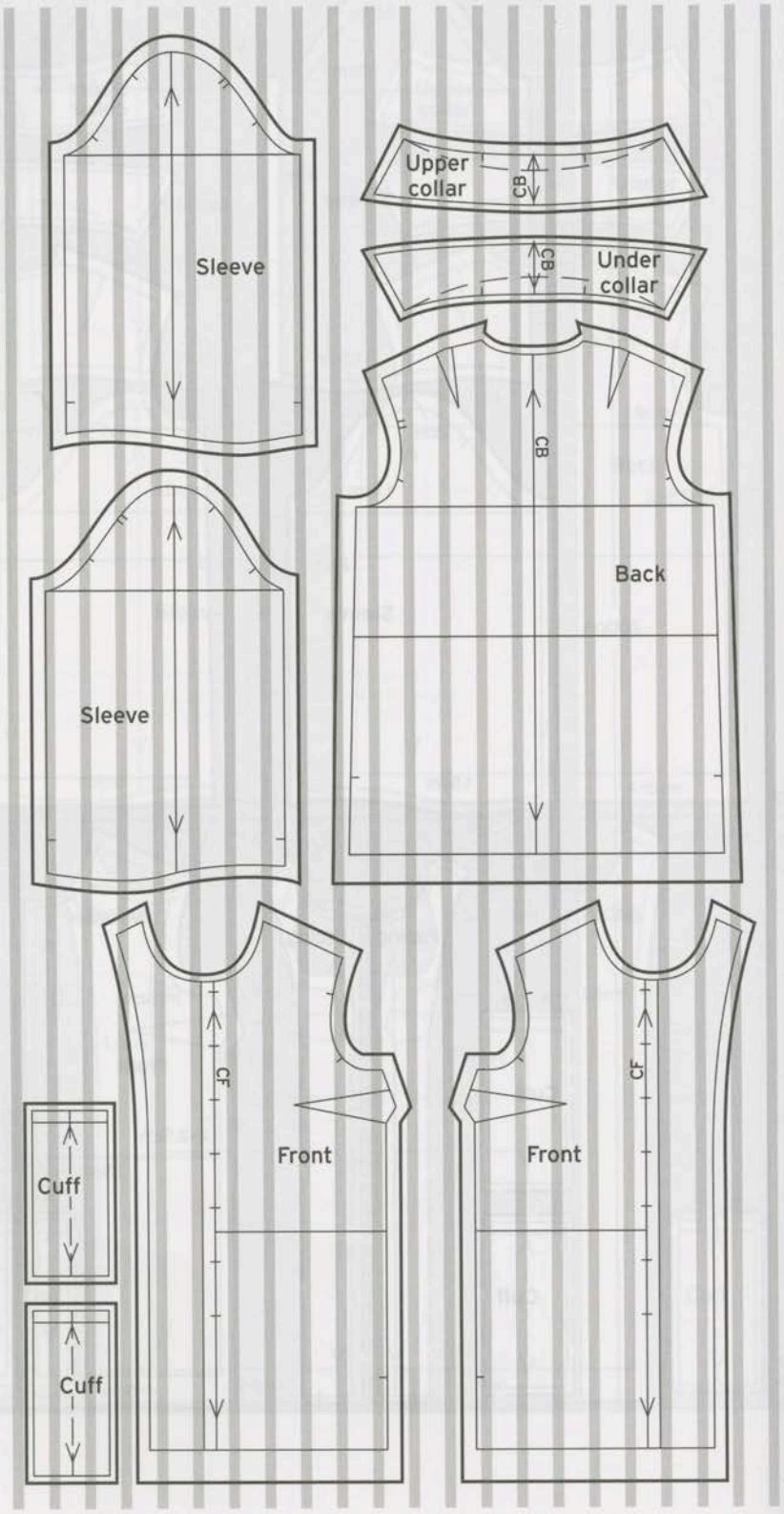


❸ Pattern matching

Match the pattern on patterned fabrics and cut.

Stripes

Run the same stripe through the centre front and centre back of the bodice, the centre back of the collar and the sleeve cap line.

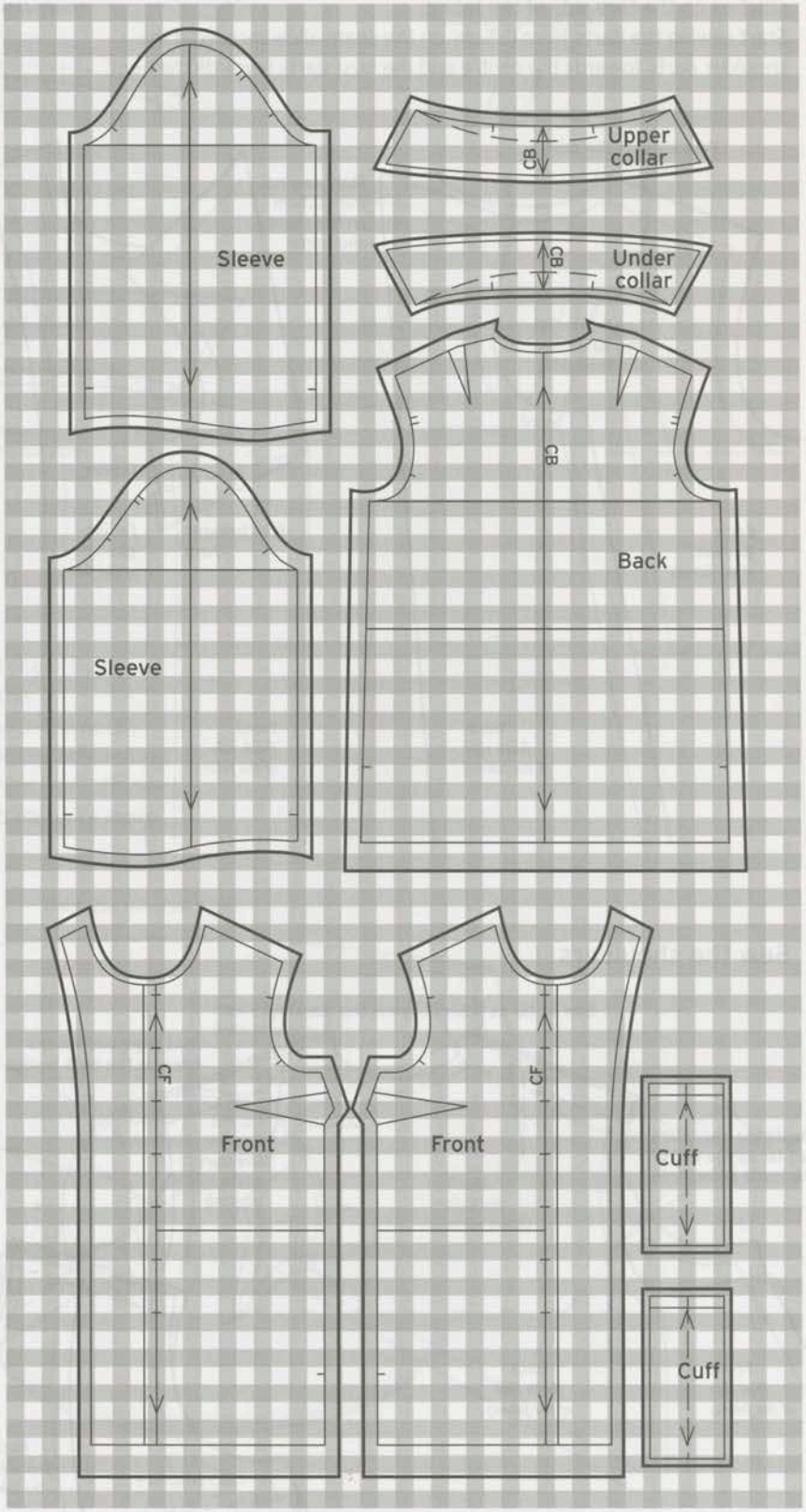


Check

Match the horizontal stripes at either the hemline or the waistline of the bodice and vertically, run the same stripe through the centre front and back.

At the centre back, match the vertical stripe of the collar and the bodice, and try to match the horizontal stripe that has been folded along the finishing line with the bodice back.

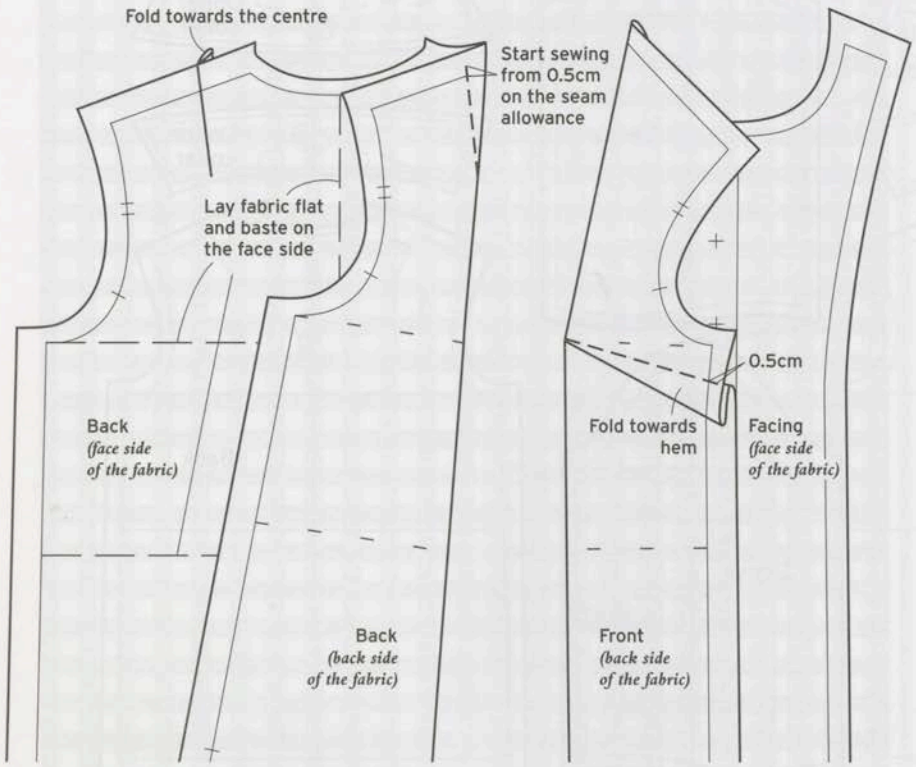
Run the same vertical stripe through the sleeve cap line as the stripe in the centre of the bodice. You can either match the horizontal stripe at the underarm or at a conspicuous part of the front sleeve.



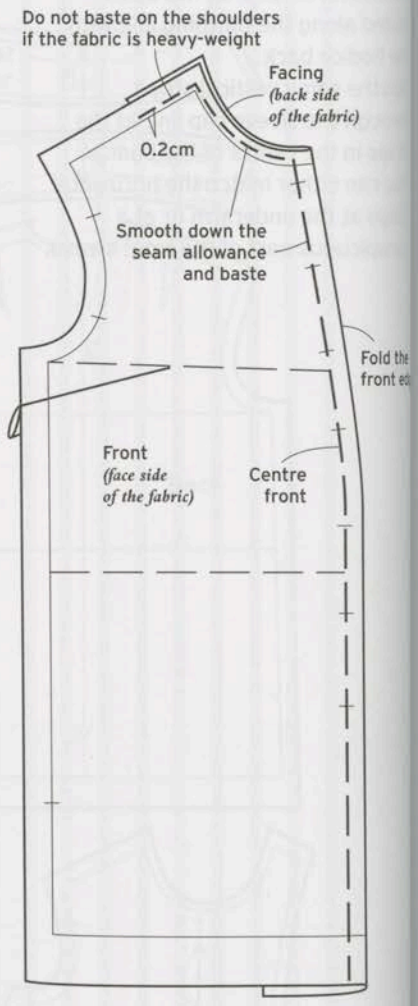
❹ Basting

1 Sew the shoulder darts and the bust darts

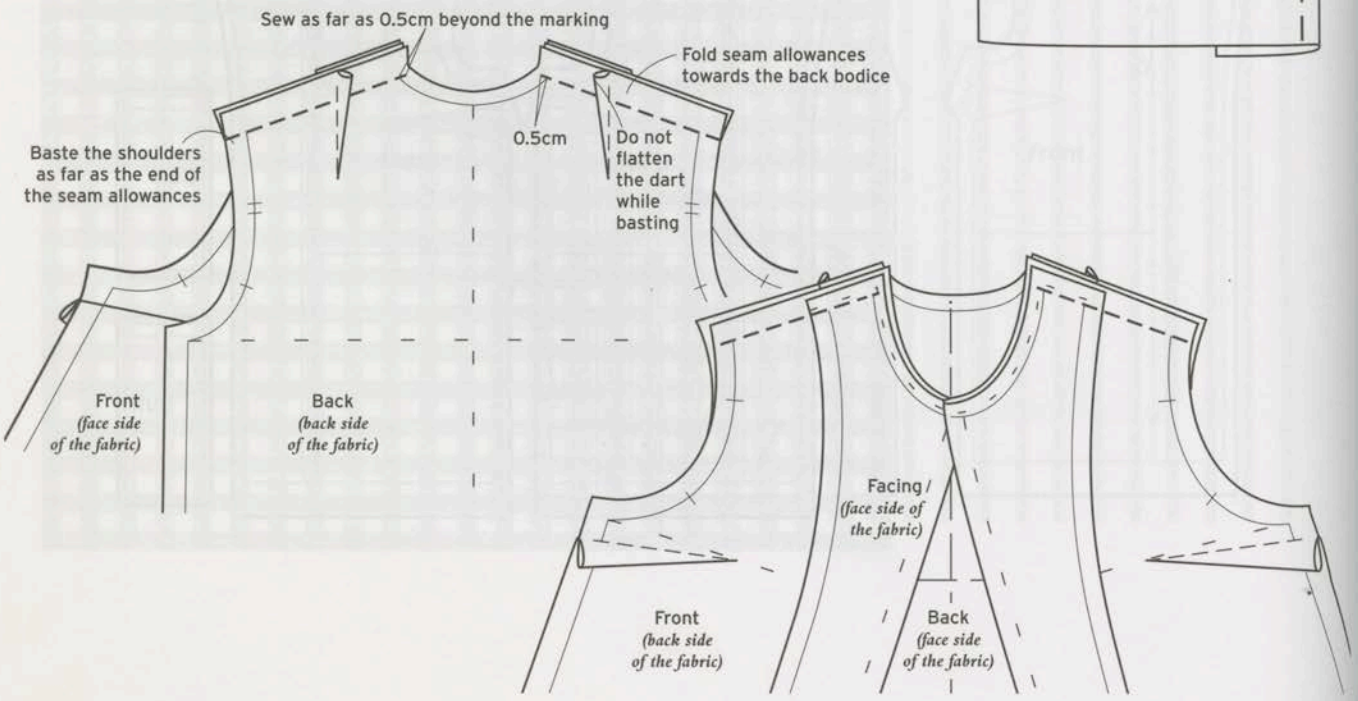
Mark the bustline, waistline, centre front and centre back with basting stitches on the face side of the fabric.
Start sewing the darts from 0.5cm on the seam allowance. Fold the shoulder darts towards the centre and the bust darts towards the hem.


Fold towards the centre
Start sewing from 0.5cm on the seam allowance
Lay fabric flat and baste on the face side
Back (face side of the fabric)
Back (back side of the fabric)
0.5cm
Fold towards hem
Facing (face side of the fabric)
Front (back side of the fabric)

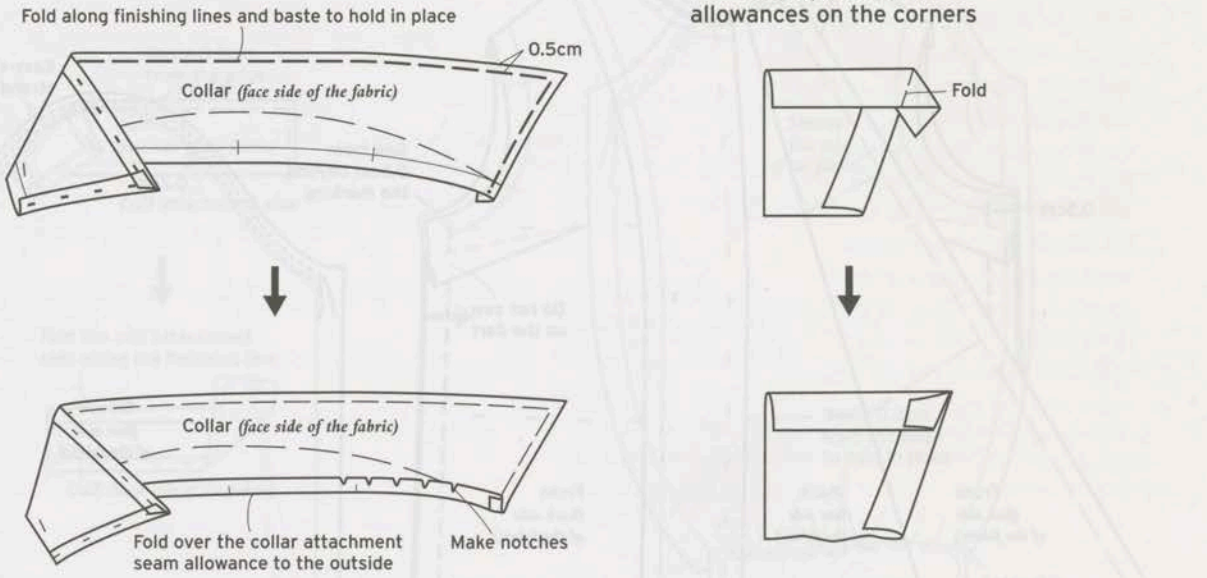
2 Fold the front edge along the finishing line, smooth down the seam allowance and baste to hold in place


Do not baste on the shoulders if the fabric is heavy-weight
Facing (back side of the fabric)
0.2cm
Smooth down the seam allowance and baste
Front (face side of the fabric)
Centre front

3 Sew the shoulders

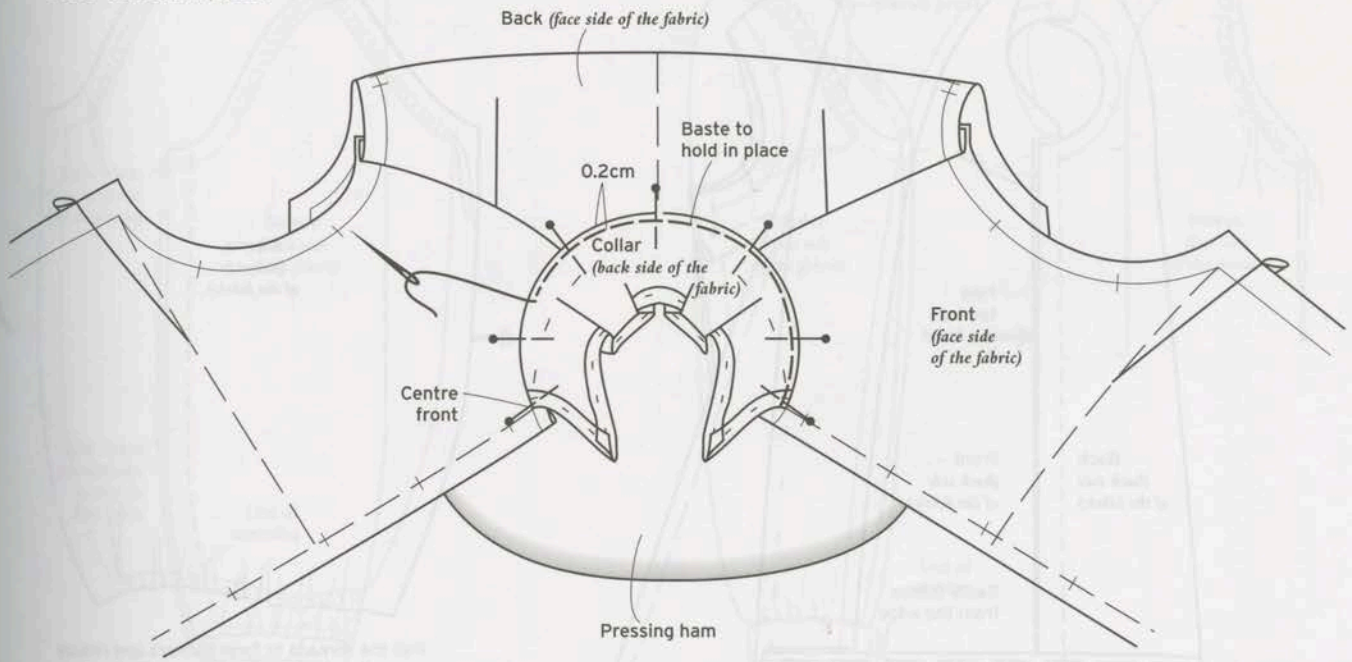

Sew as far as 0.5cm beyond the marking
Fold seam allowances towards the back bodice
Baste the shoulders as far as the end of the seam allowances
0.5cm
Do not flatten the dart while basting
Front (face side of the fabric)
Back (back side of the fabric)
Facing (face side of the fabric)
Front (back side of the fabric)
Back (face side of the fabric)

4 Make the collar

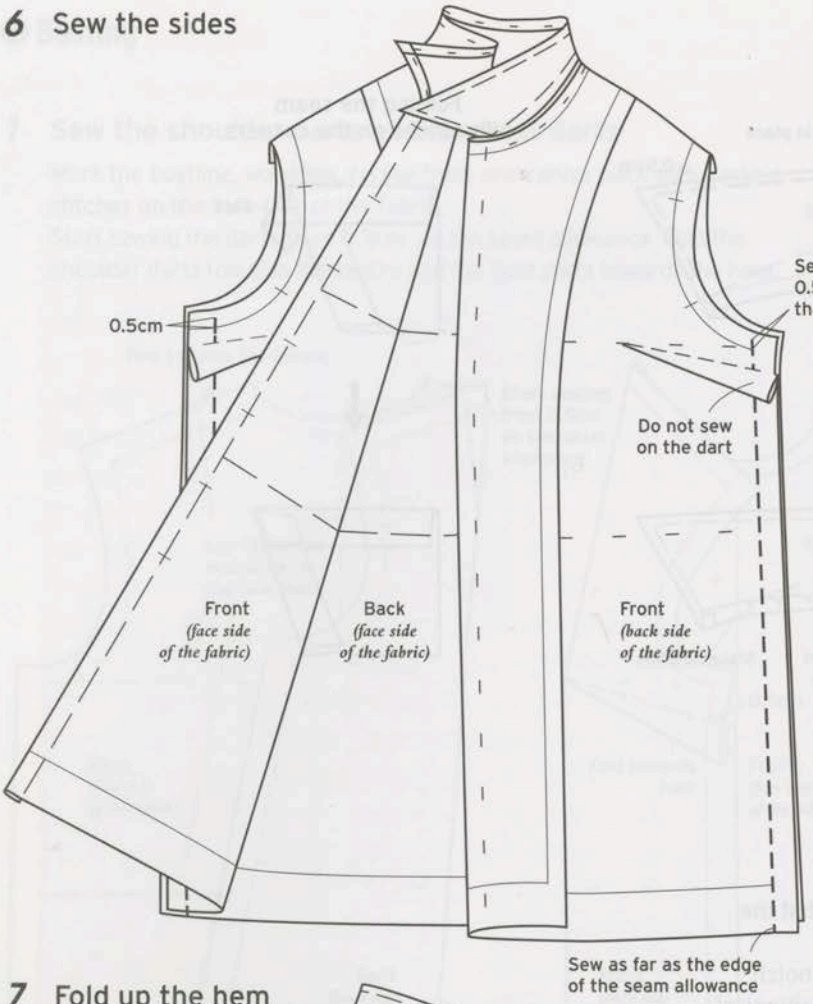

Fold along finishing lines and baste to hold in place
0.5cm
Collar (face side of the fabric)
Collar (face side of the fabric)
Fold over the collar attachment seam allowance to the outside
Make notches
Folding the seam allowances on the corners
Fold

5 Attach the collar

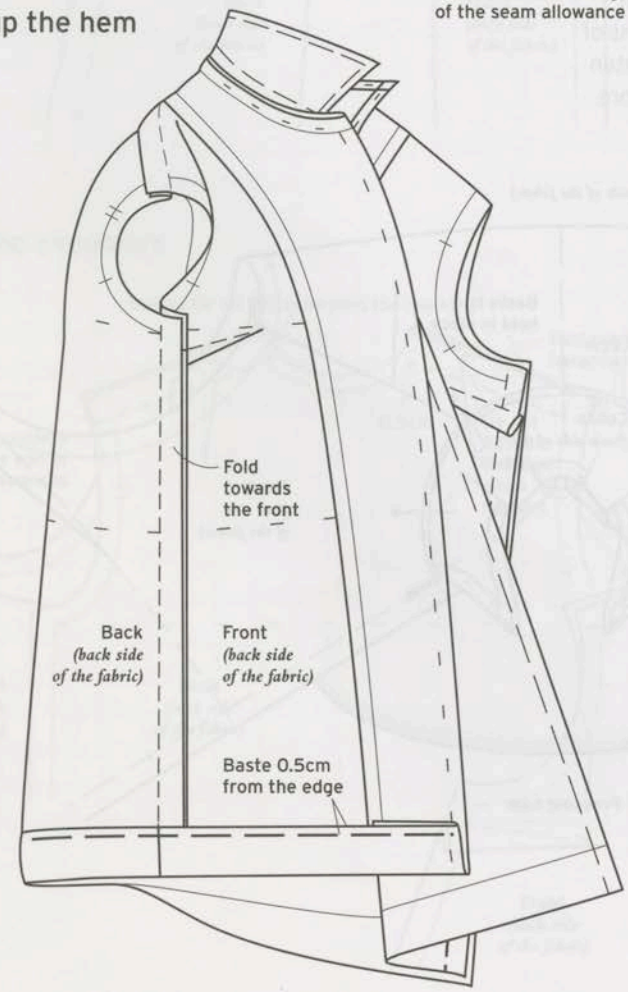
Place the bodice on a pressing ham and check that the front and back necklines connect smoothly.
Place the collar on top of the bodice, match the notch markings in the order of the centre back, the positions of the left and right shoulders, and the centre front. Fasten with pins first at the notch markings and then use more pins to fasten at closer intervals.
Baste to hold in place.


Back (face side of the fabric)
Baste to hold in place
0.2cm
Collar (back side of the fabric)
Front (face side of the fabric)
Centre front
Pressing ham

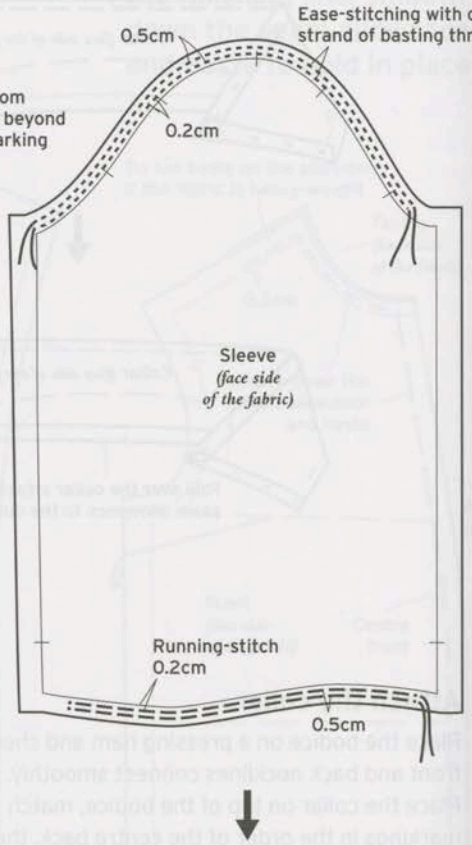
6 Sew the sides

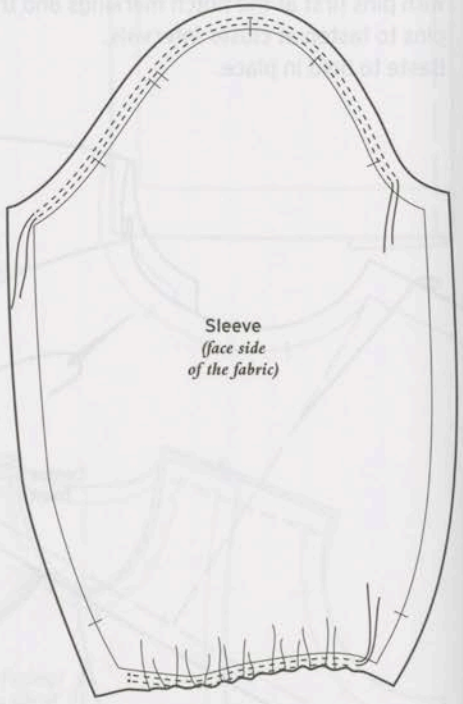

0.5cm
Sew from 0.5cm beyond the marking
Do not sew on the dart
Front (face side of the fabric)
Back (face side of the fabric)
Front (back side of the fabric)
Sew as far as the edge of the seam allowance

7 Fold up the hem

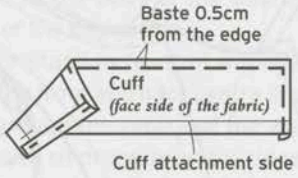


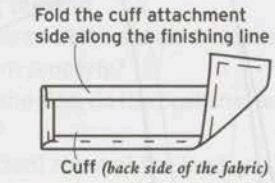
8 Ease-stitch along the sleeve cap, running-stitch along the sleeve bottom, gather and attach the cuffs

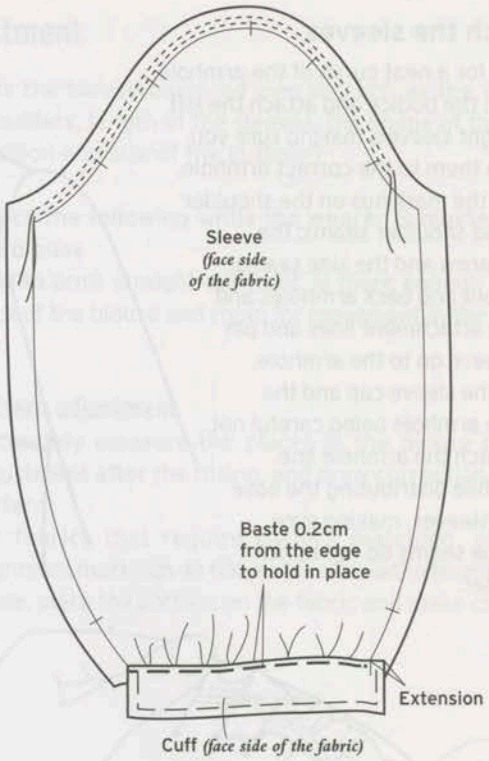




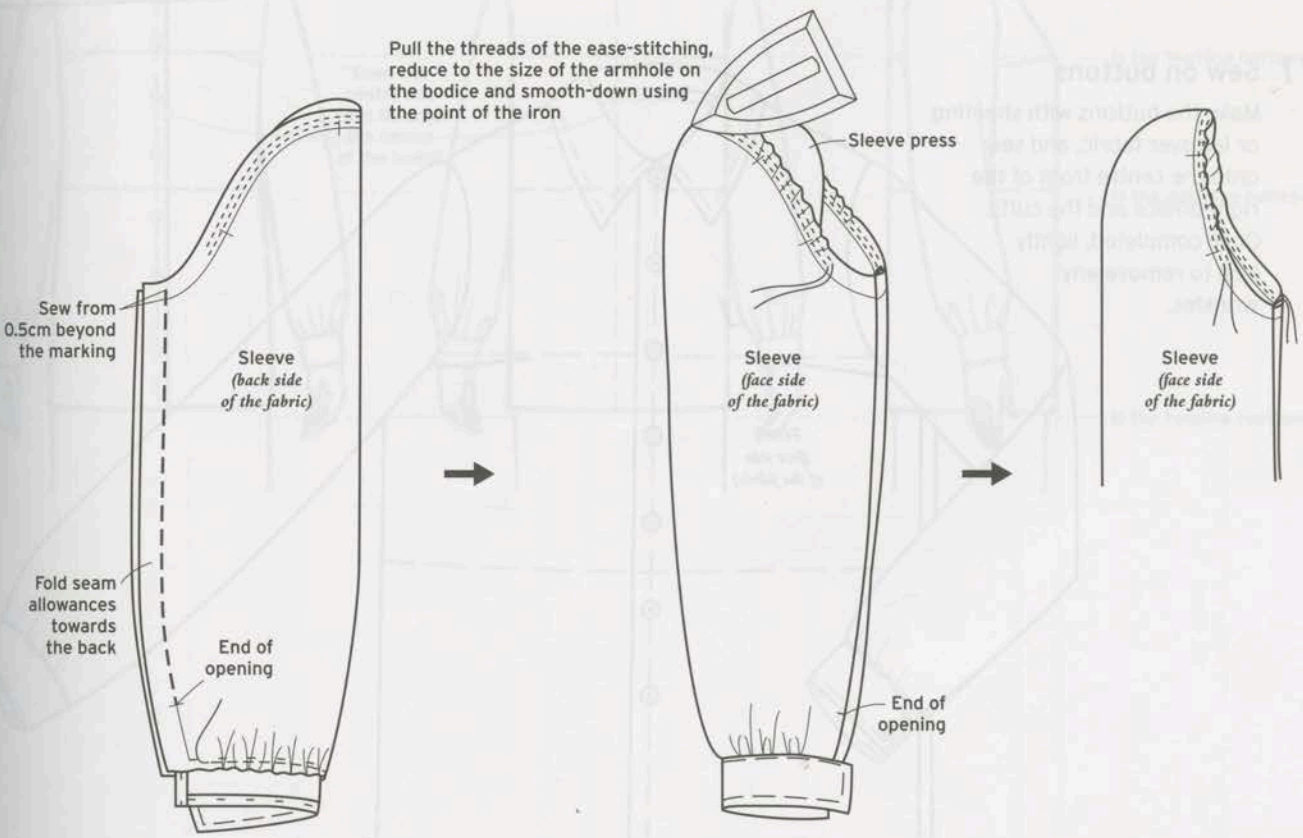
Pull the threads to form gathers and reduce the cuff to the required size, distributing more gathers to the back than the front





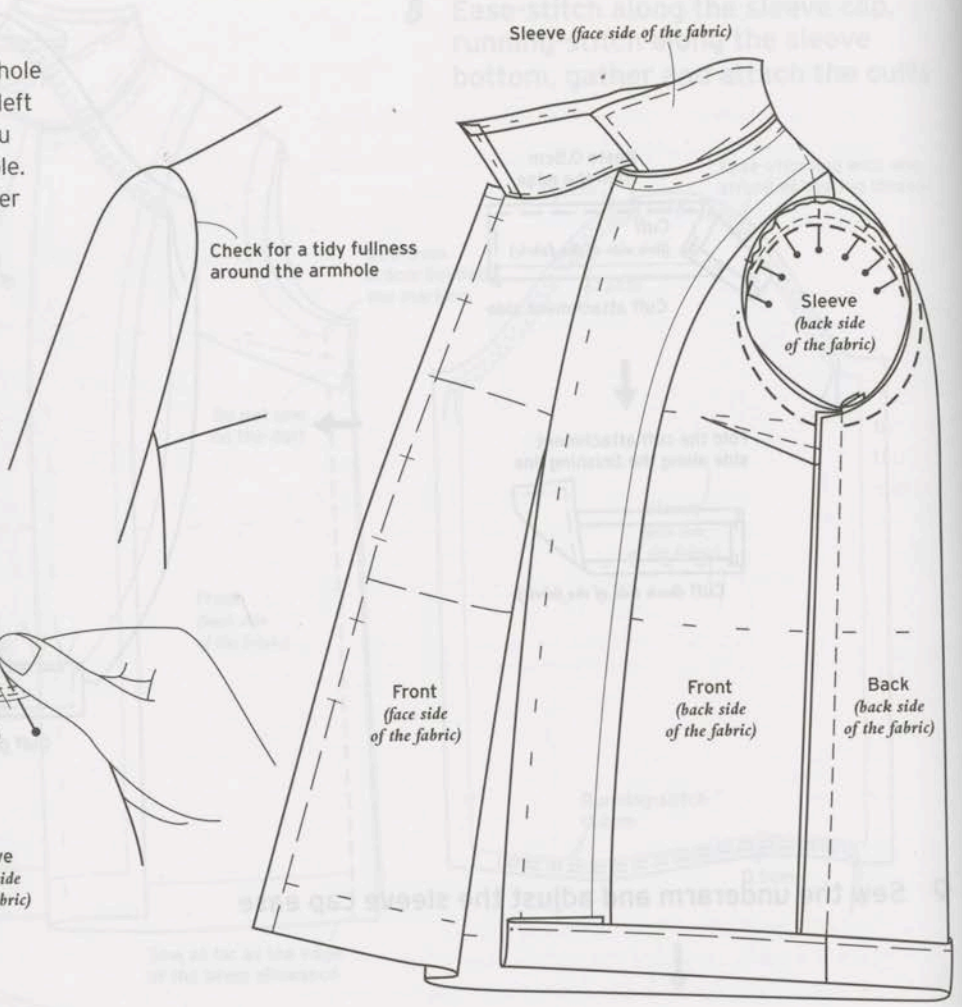


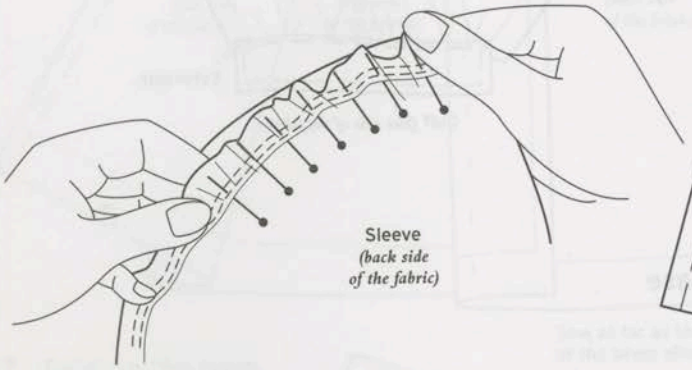
9 Sew the underarm and adjust the sleeve cap ease



10 Attach the sleeves

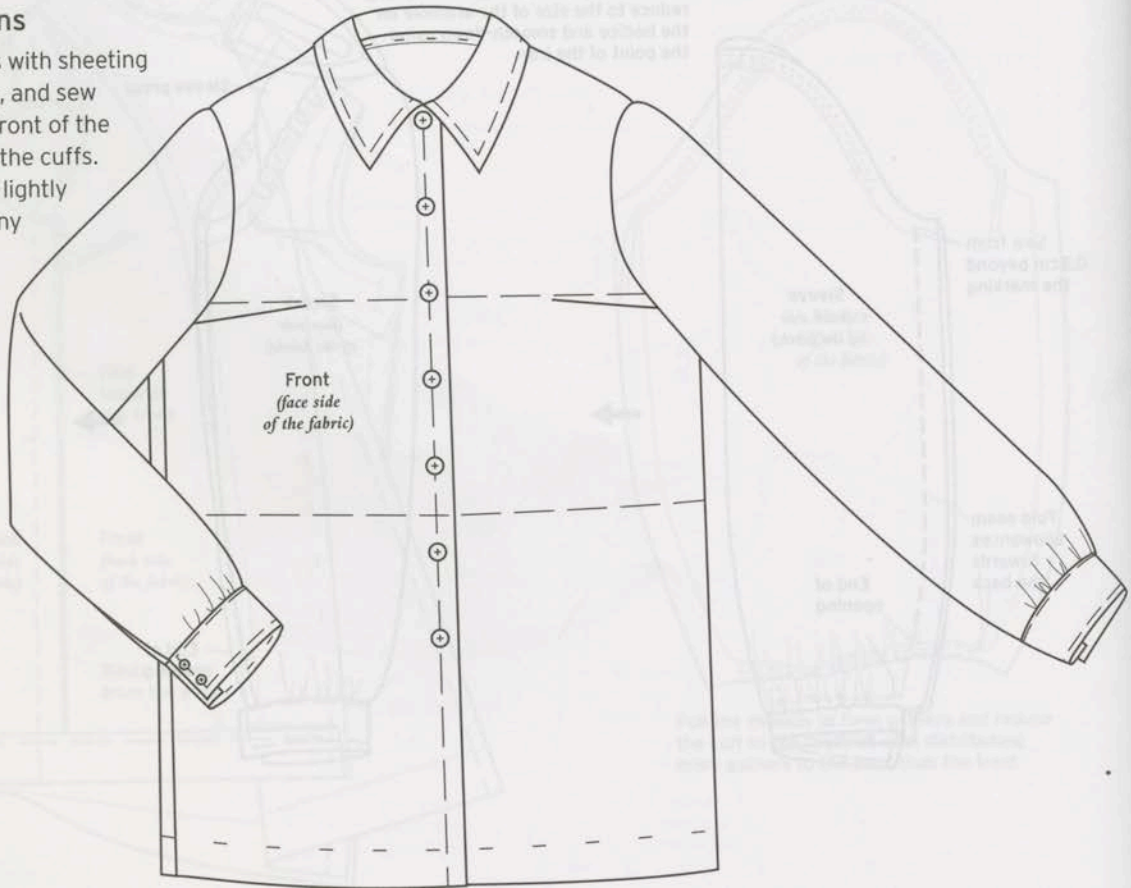
Check for a neat curve of the armhole line on the bodice and attach the left and right sleeves, making sure you attach them to the correct armhole. Match the markings on the shoulder cap and shoulder seams; the underarms and the side seams; the front and back armholes and sleeve attachment lines and pin the sleeve on to the armhole. Align the sleeve cap and the bodice armhole being careful not to stretch the armhole line. Sew while distributing the ease in the sleeves, making sure that the seams do not bunch together.


Sleeve (face side of the fabric)
Check for a tidy fullness around the armhole
Sleeve (back side of the fabric)
Front (face side of the fabric)
Front (back side of the fabric)
Back (back side of the fabric)



11 Sew on buttons

Make the buttons with sheeting or leftover fabric, and sew onto the centre front of the right bodice and the cuffs. Once completed, lightly iron to remove any wrinkles.



❺ Fitting

Fitting and a

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❺ Fitting and adjusting the garment and pattern adjustment

Fitting and adjusting methods

When you draft a pattern using an adjusted sloper, all of the adjustments will fit the body of the wearer. Check only the overall balance of the design.

Have the wearer stand in front of a full-length mirror and check whether the front and back centre lines of the garment pass straight through the centre of the wearer's body; that the shoulder seams sit properly on the ridge of the shoulders and that the garment is the correct fit overall.

Check the following while the wearer is standing in the blouse without moving

① Do the shoulders suit the shoulder incline of the wearer when the blouse is worn properly?

② Viewed from the side, do the bust line, waistline and hemline sit horizontally?

③ Is there sufficient room at the bust and hips?

④ Is the blouse balanced overall, such as the width of the shoulders, length of the sleeves, the shape of the collar, the position and size of the buttons?

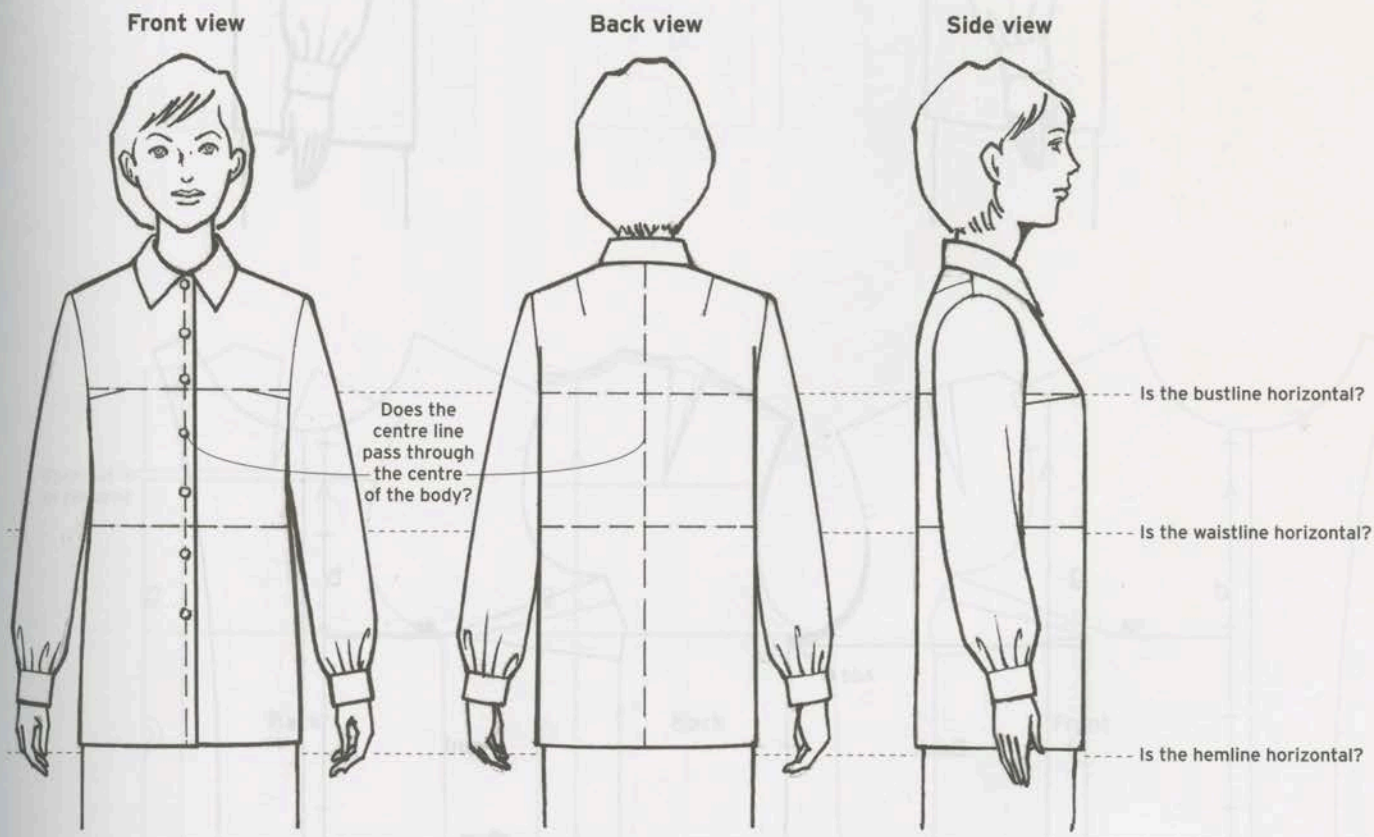
Check the following while the wearer is moving around in the blouse

① With arms straight out front, is there enough room in the back of the blouse and room for movement in the arms?

Pattern adjustment

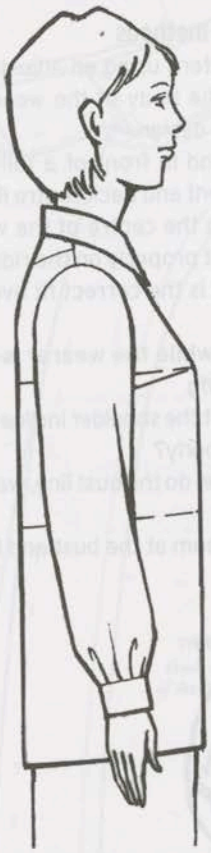
Accurately measure the places in the blouse that require adjustment after the fitting, and draw correction lines on the pattern.

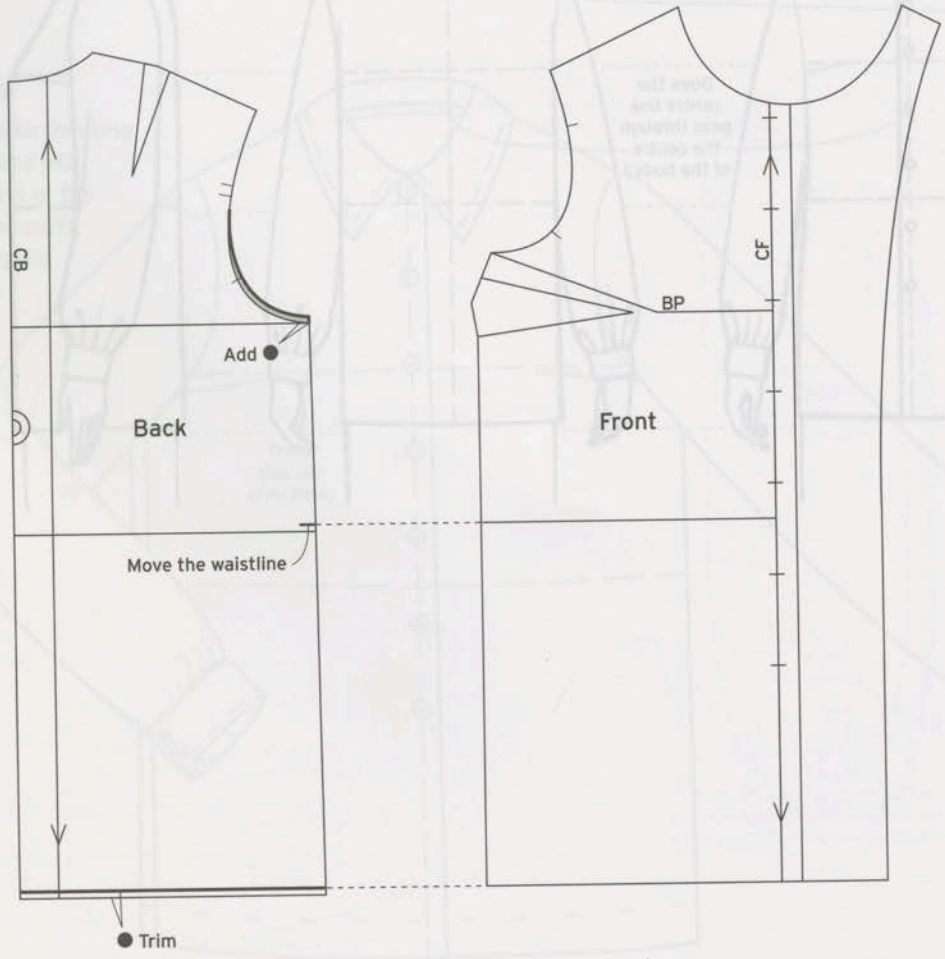
For fabrics that require pattern matching, or when the alignment markings do not match after adjustments have been made, place the pattern on the fabric and make corrections.


Front view
Back view
Side view
Does the centre line pass through the centre of the body?
Is the bustline horizontal?
Is the waistline horizontal?
Is the hemline horizontal?

If the bodice back is longer than the bodice front

As the sloper has been made for a fitted-waist type blouse, depending on the body type the waistline and the hemline of the bodice back sometimes become longer than the front when the silhouette of the blouse is changed to a box type. If this is the case, undo under the armhole and the side seams, correct until the hemline becomes horizontal, trim the hem to remove the excess in the back and redraw the armholes.

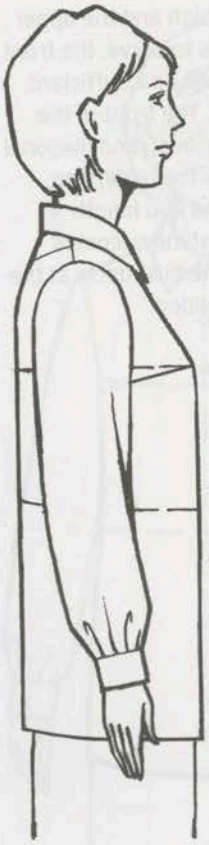


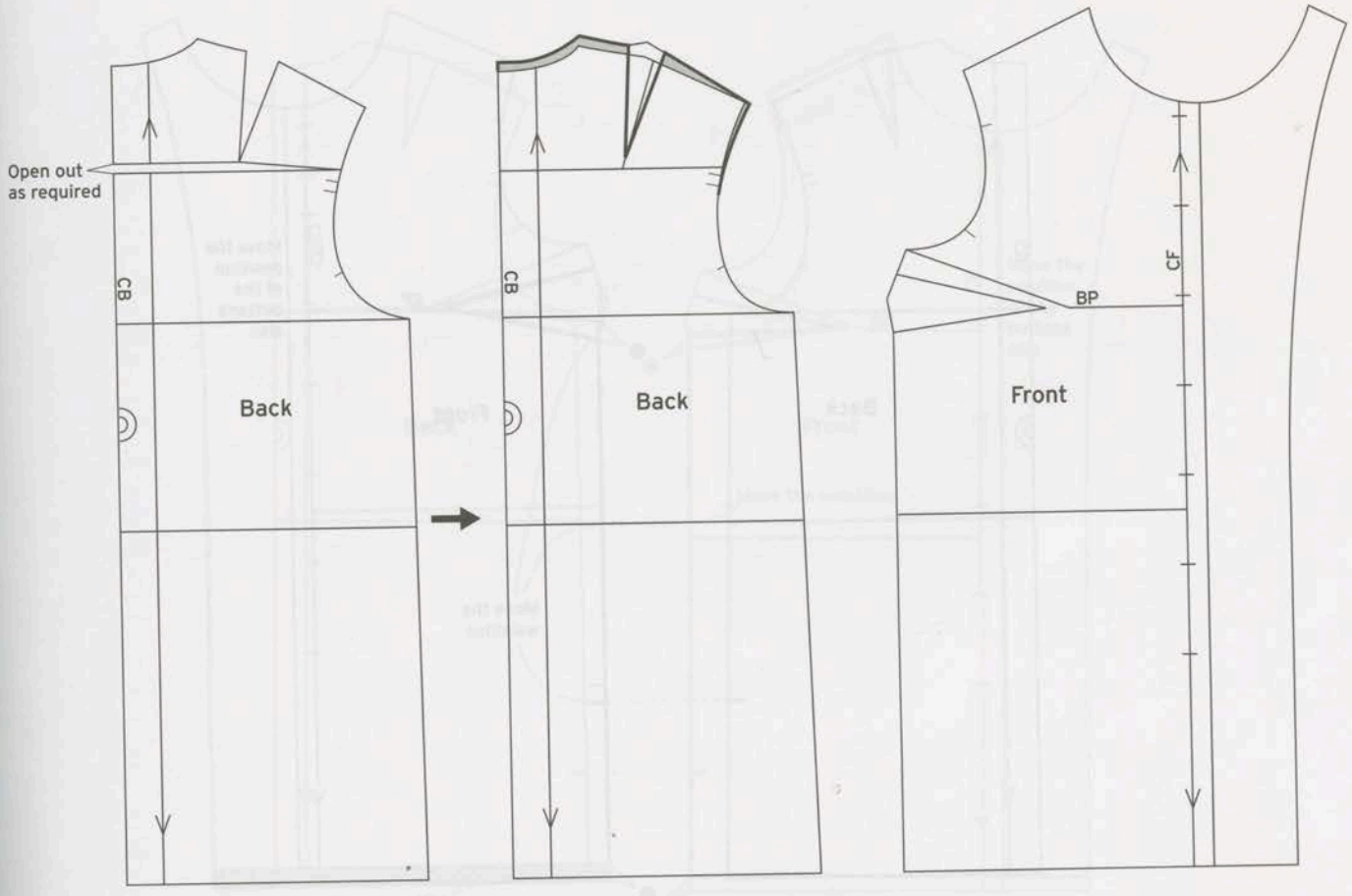


If the back waistline is shorter than the front waistline

Where there is strong tension in the shoulder blades or in the case of a fleshy back, the back length will be shorter than the front, requiring adjustment.

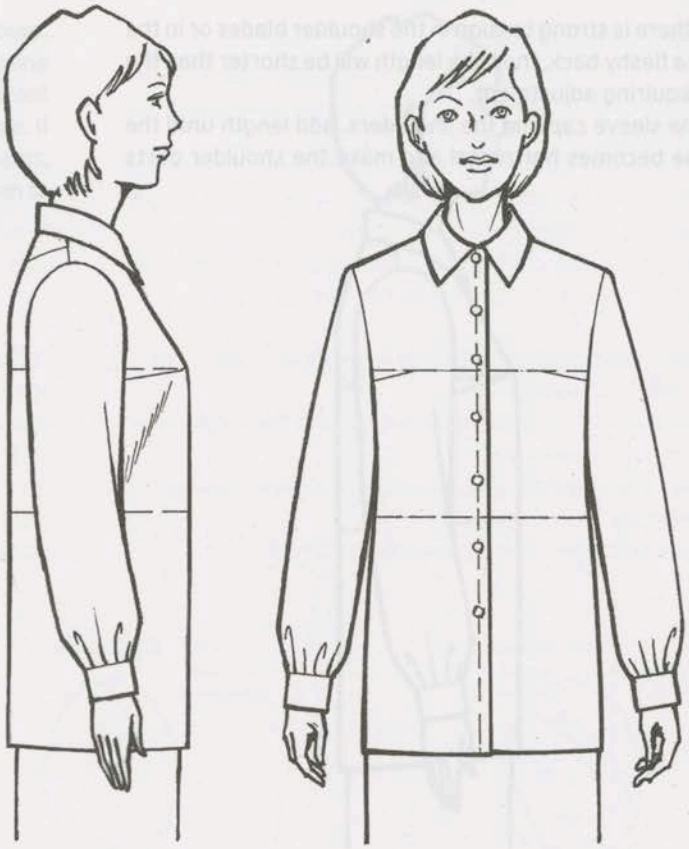
Undo the sleeve cap and the shoulders, add length until the waistline becomes horizontal and make the shoulder darts larger.

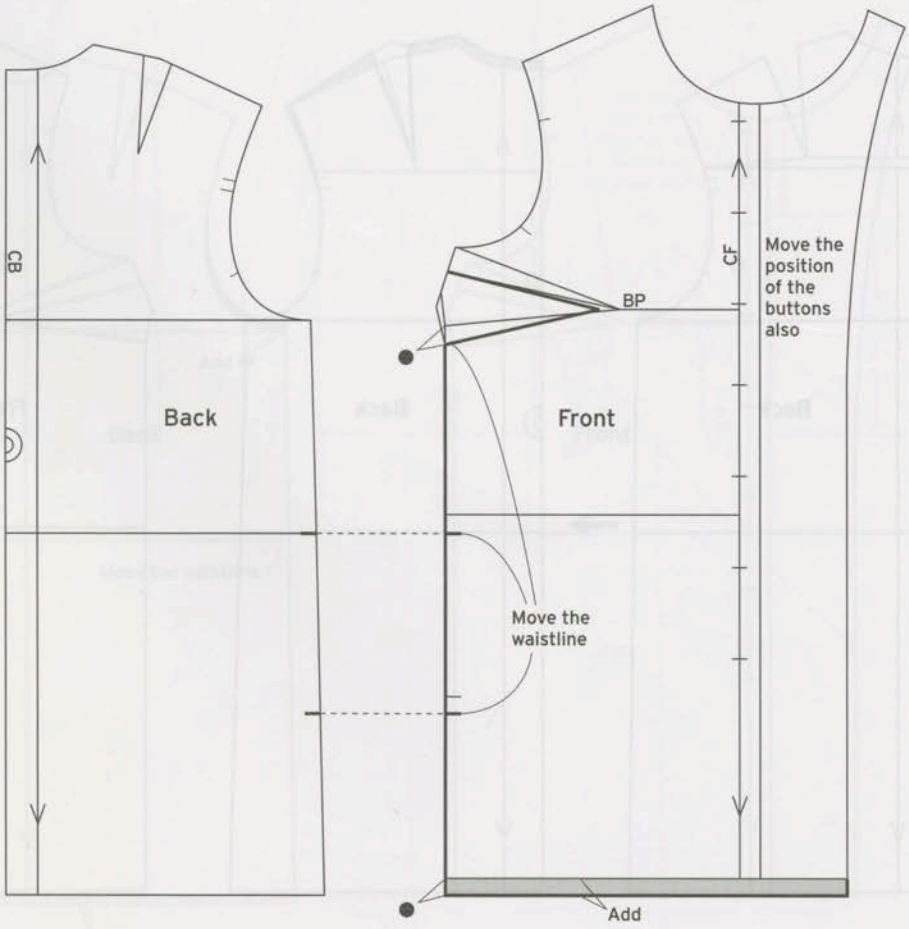




If the front length is too short

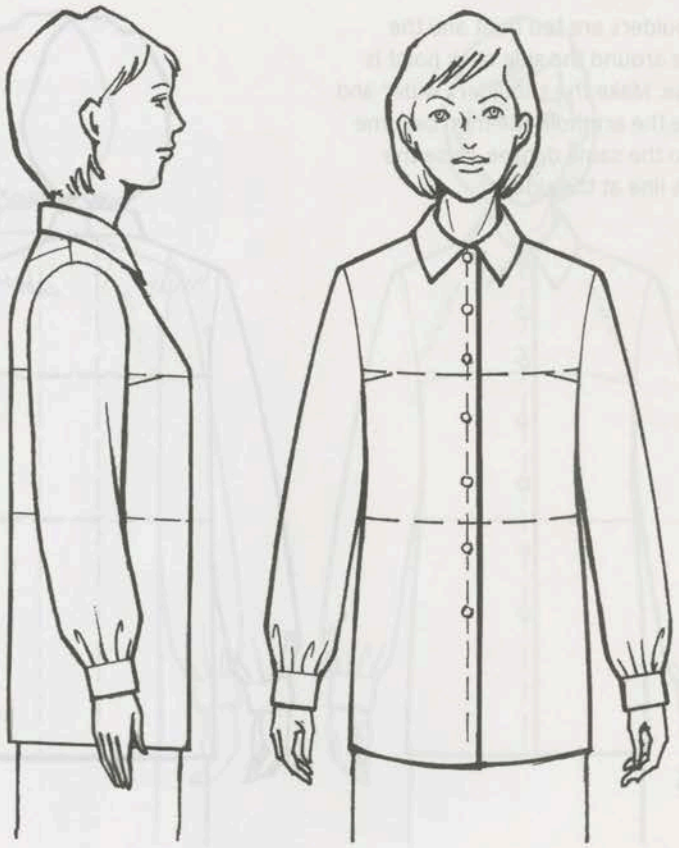
Where the chest sits high and the upper part of the body tends to curve, the front length of the blouse will be insufficient, requiring adjustment. The front of the blouse is pulled by the bust, and diagonal wrinkles appear. Undo the underarm and the side seams and add length in the front until the waistline becomes horizontal. Increase the bust darts at the sides by the amount added.

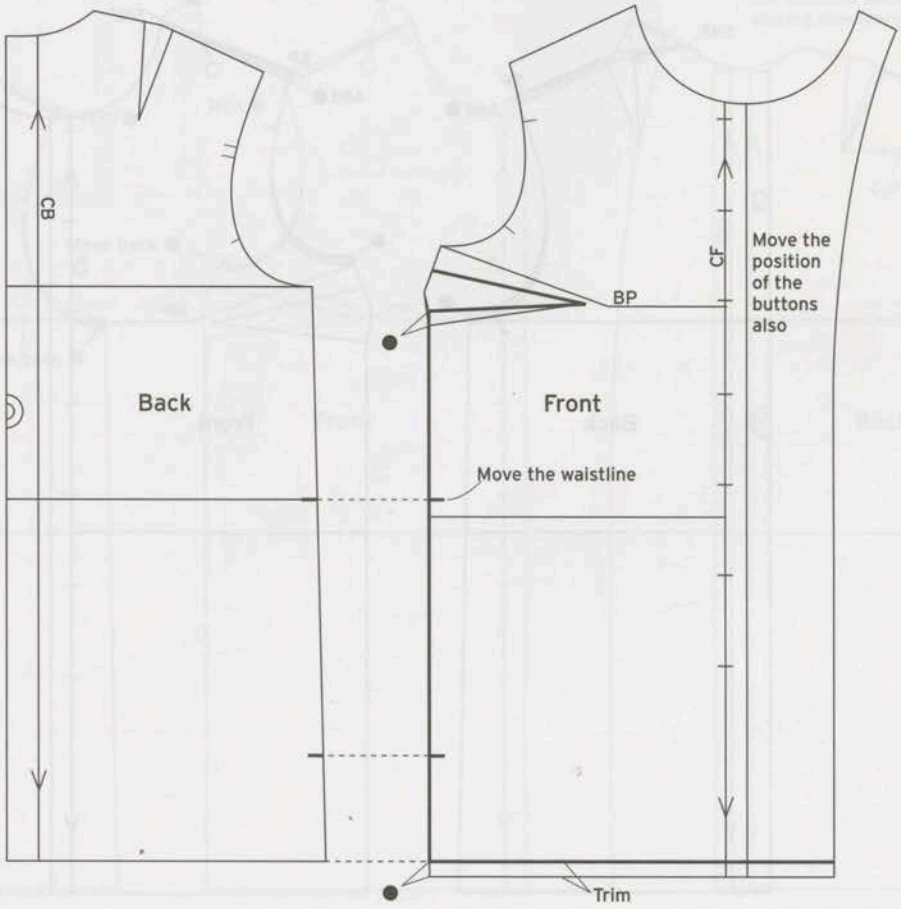




If the front length is too long

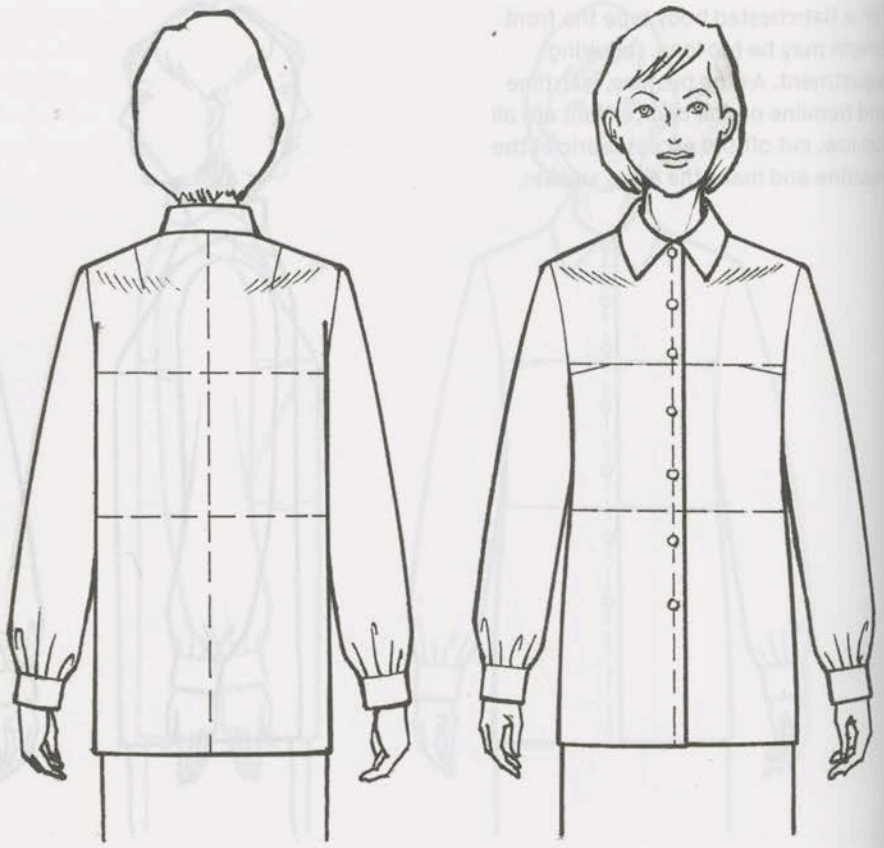
For a flat-chested body type the front length may be too long, requiring adjustment. As the bustline, waistline and hemline on the bodice front are all too low, cut off the excess fabric at the bustline and make the darts smaller.

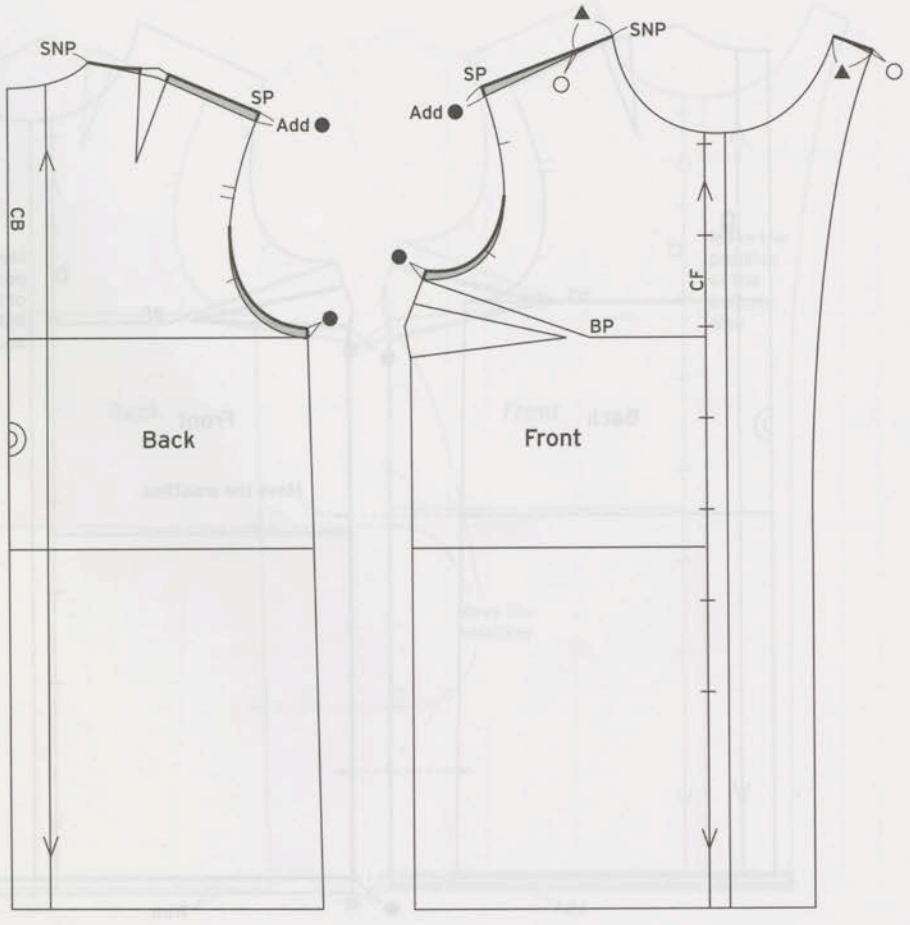




With square shoulders

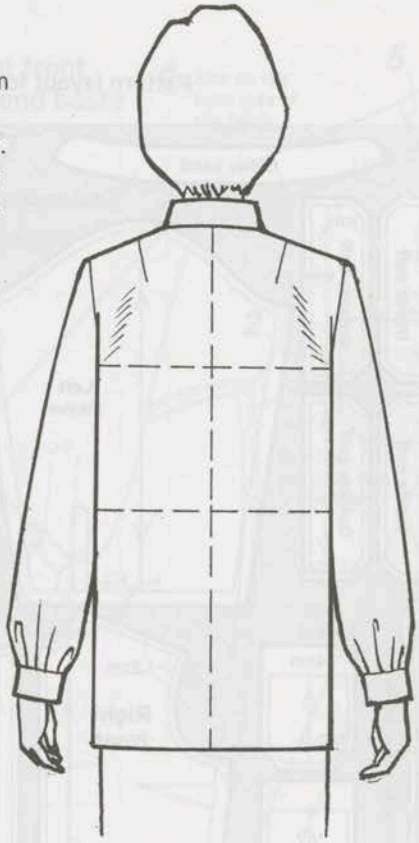
The shoulders are too tight and the neckline around the side neck point is too loose. Make the shoulders wider and because the armhole will then become larger to the same degree, raise the armhole line at the sides.

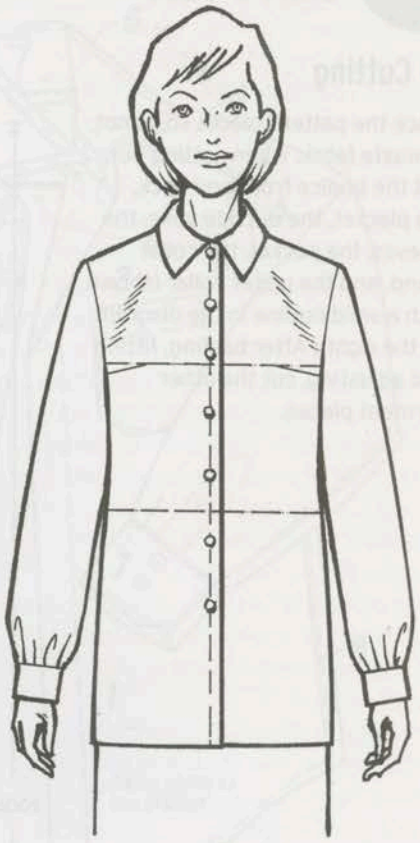


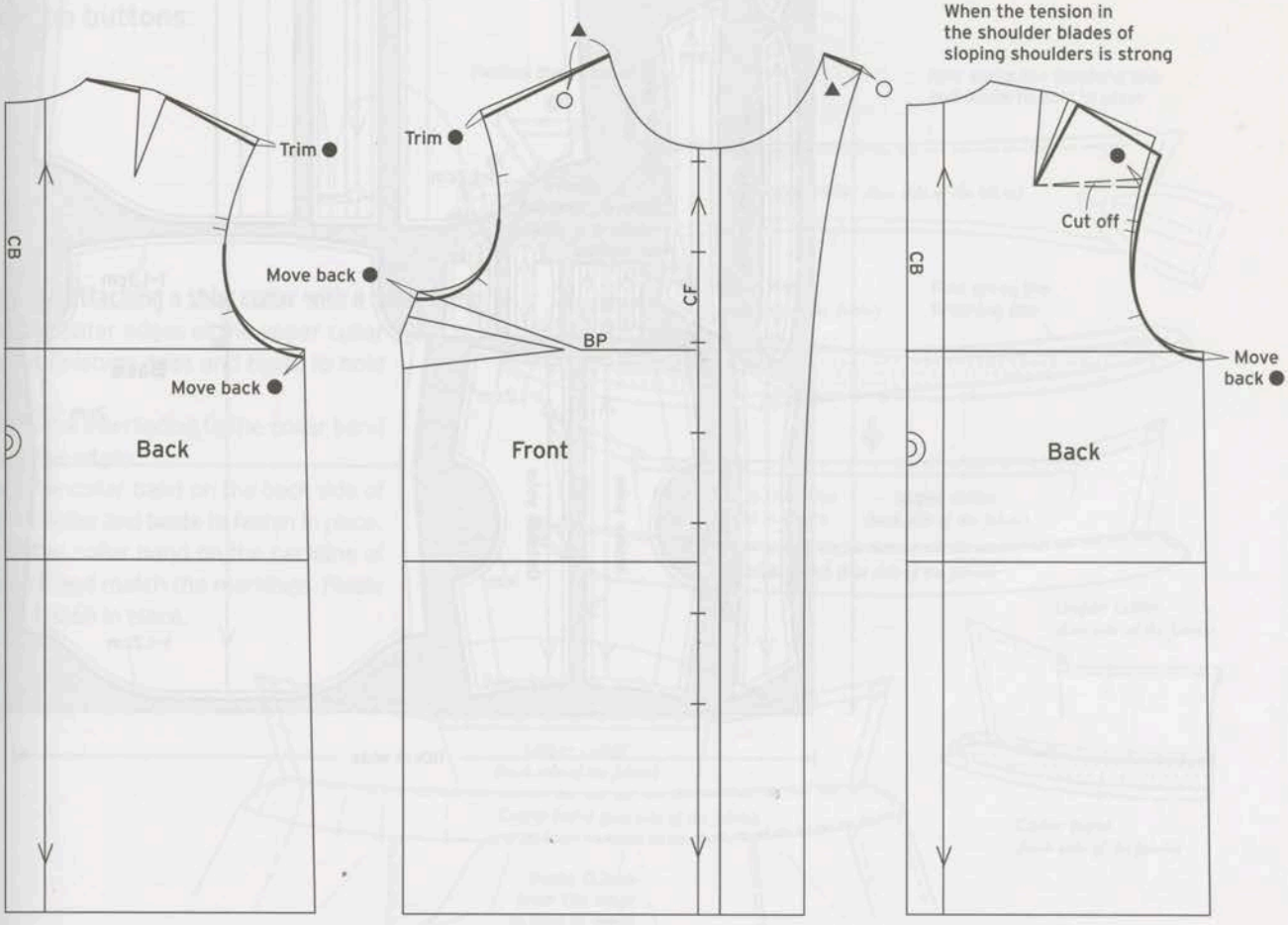


With sloping shoulders

The shoulders are too loose creating diagonal puckers from the side neck point towards the underarms. Trim from the shoulders and move back the same amount at the armhole line at the sides. When the tension in the shoulder blades is strong, cut off the excess fabric at the armhole and make the darts larger.







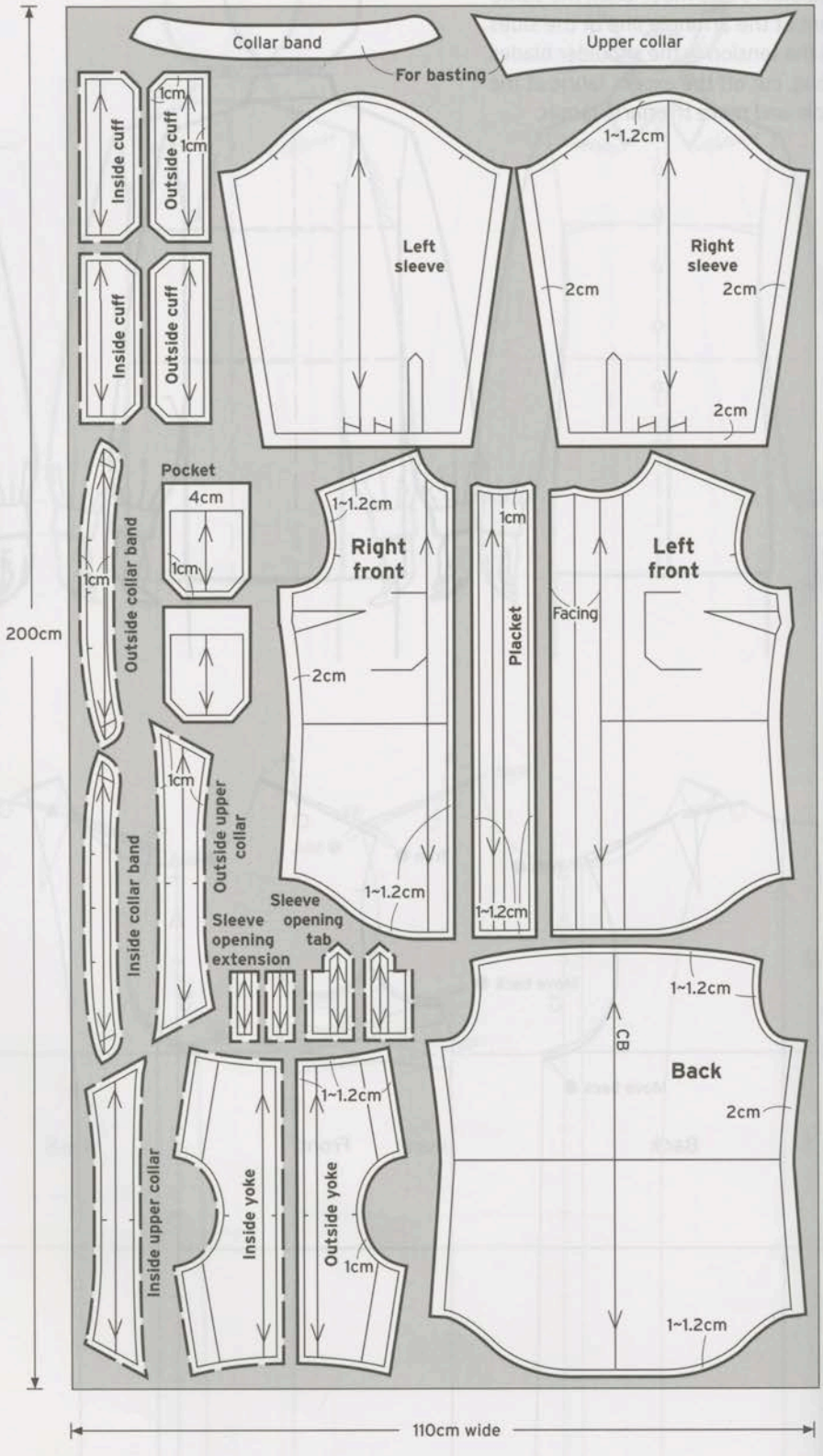
PAGE 41

Shirt blouse

❶ Cutting

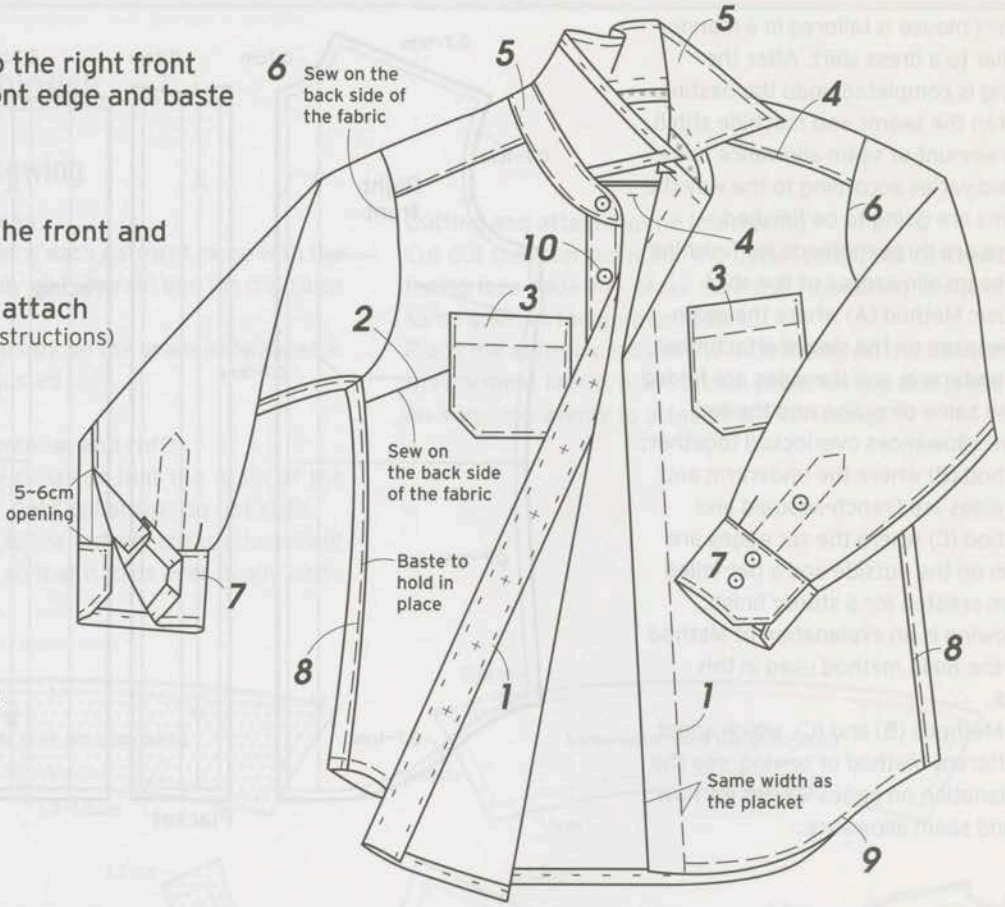
Place the pattern pieces so as not to waste fabric when cutting out. Cut the bodice front and back, the placket, the outside yoke, the sleeves, the pocket, the collar stand, and the upper collar (shown with a solid outline in the diagram on the right). After basting, fitting and adjusting, cut the other garment pieces.

Pattern layout for cutting



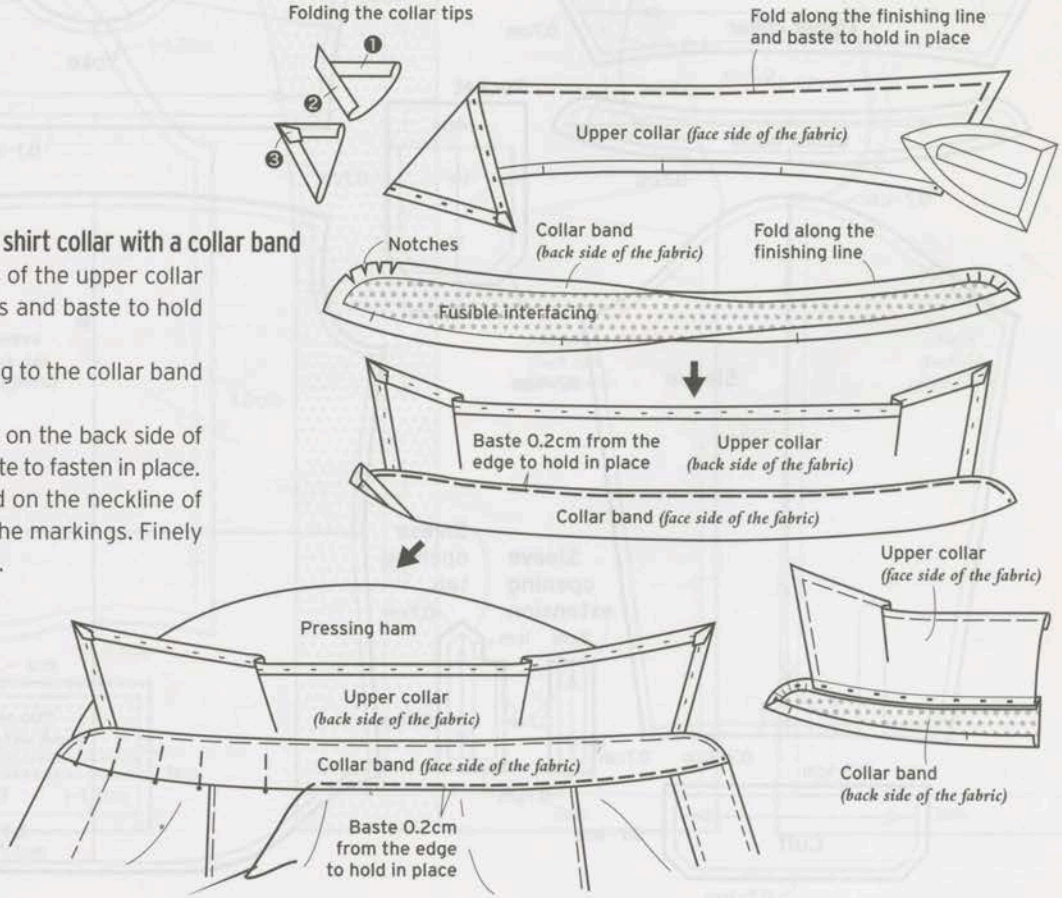
❷ Basting

1. **Attach the placket to the right front edge, fold the left front edge and baste**
2. **Sew the side darts**
3. **Attach the pockets**
4. **Attach the yoke to the front and back bodice**
5. **Make the collar and attach**
   (see below for detailed instructions)
6. **Attach the sleeves**
7. **Attach the cuffs**
   Make thread markings in the tab opening position and attach the cuffs, leaving open the seam at the bottom of the sleeve opening.
8. **Sew the underarms and the sides**
   Fold the seam allowances on the back bodice and the sleeves along the finishing lines, fold over to the right side and baste to hold in place.
9. **Fold up the hem**
10. **Sew on buttons**



Basting and attaching a shirt collar with a collar band

① Fold the outer edges of the upper collar along the finishing lines and baste to hold in place.
② Attach the interfacing to the collar band and fold the edges.
③ Place the collar band on the back side of the upper collar and baste to fasten in place.
④ Place the collar band on the neckline of the bodice and match the markings. Finely baste to fasten in place.


Folding the collar tips
❶
❷
❸
Fold along the finishing line and baste to hold in place
Upper collar (face side of the fabric)
Notches
Collar band (back side of the fabric)
Fold along the finishing line
Fusible interfacing
Baste 0.2cm from the edge to hold in place
Upper collar (back side of the fabric)
Collar band (face side of the fabric)
Pressing ham
Upper collar (back side of the fabric)
Collar band (face side of the fabric)
Baste 0.2cm from the edge to hold in place
Upper collar (face side of the fabric)
Collar band (back side of the fabric)

Cut after fitting and adjusting (see page 68)

PAGE 27

Shirt-collar blouse

❶ Preparing for final sewing

Arranging the seam allowances

After basting is completed, place each garment piece with the right side on the inside and tidy up the grain and the markings using an iron.

Correct the markings, cut and tidy up the seam allowances in the places that have been adjusted.

Cutting of upper collar, undercollar and cuffs

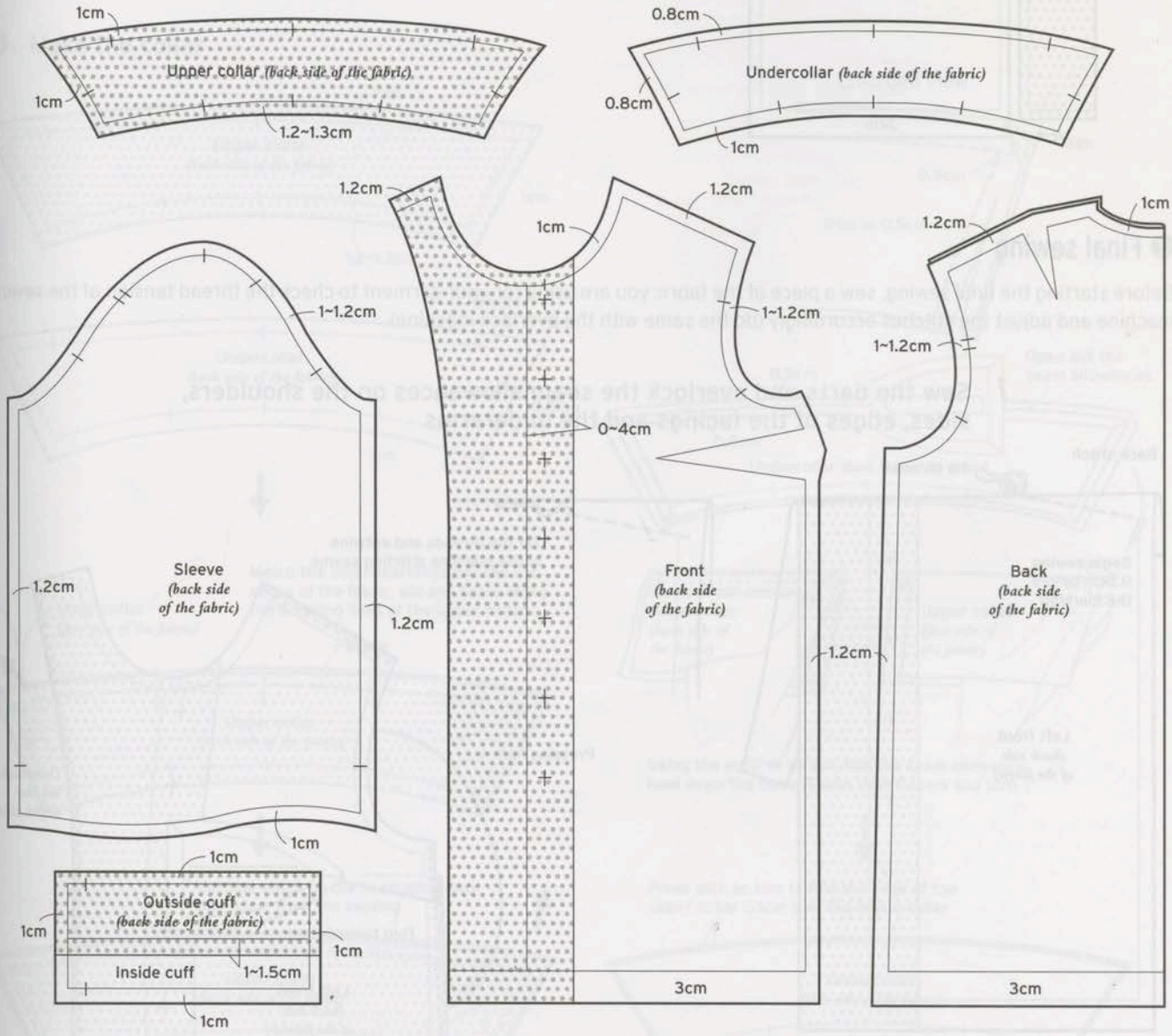
Be careful when cutting the collar so that the grain of the centre back and the left and right collar tips do not slide.

Add a larger seam allowance to the outside collar attachment edge than to the undercollar so that it folds over neatly when stitched.

Cutting and attaching the interfacing

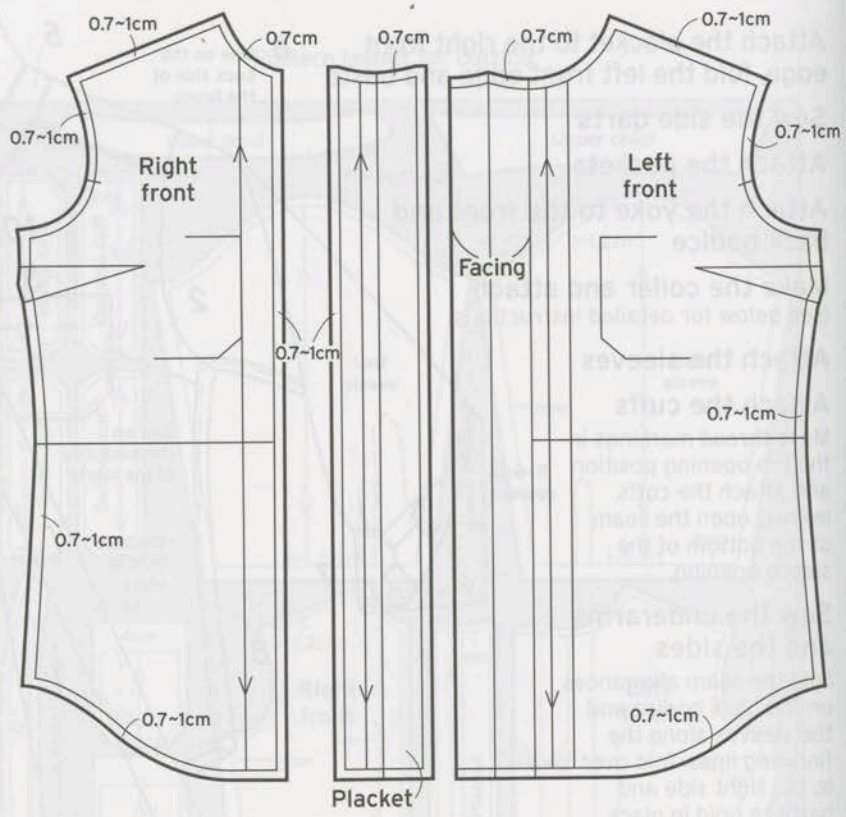
Cut out the interfacing for the upper collar, the cuffs and the facing (see page 72). Make sure the interfacing is cut on the same grain as the garment fabric.

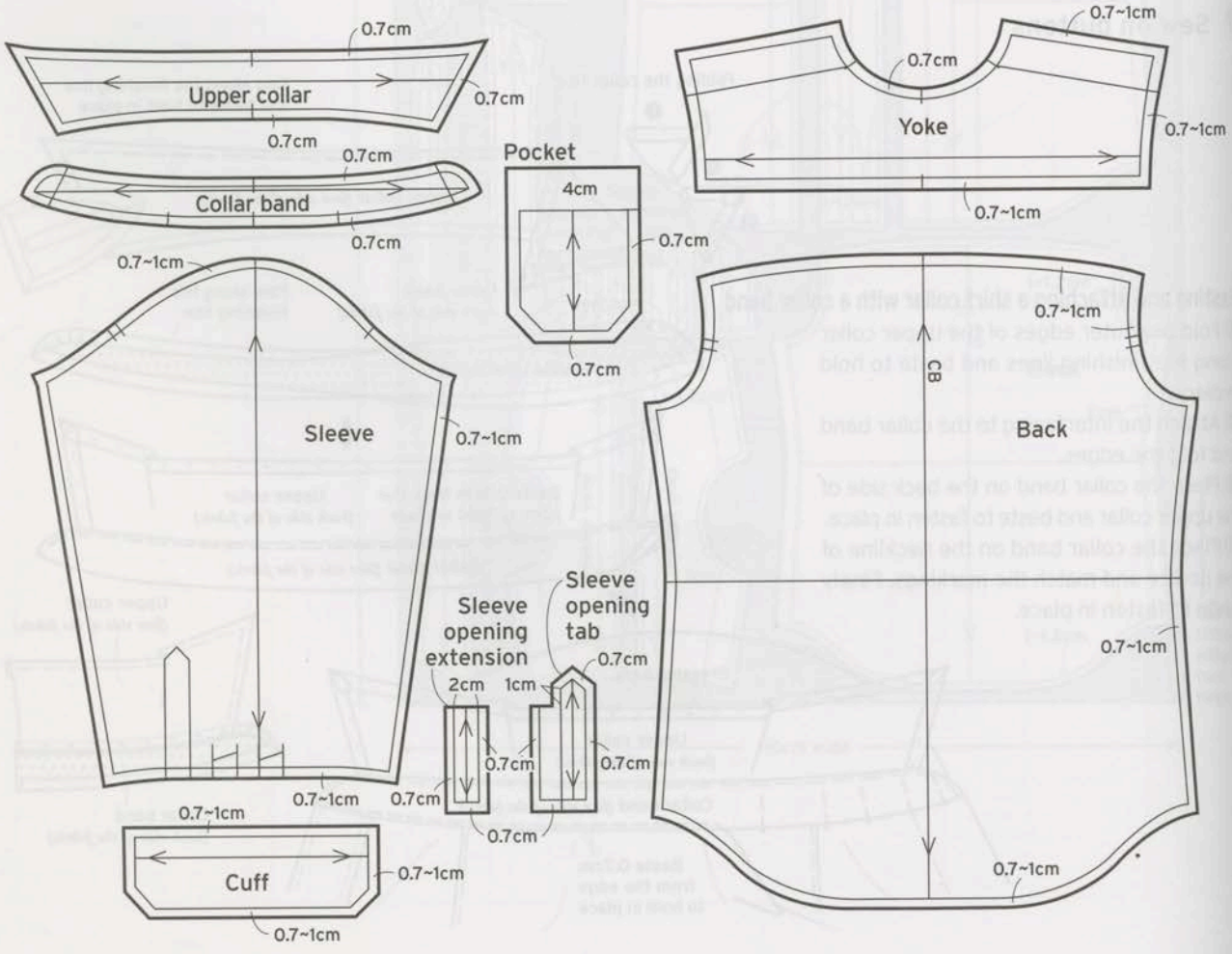
Place the adhesive side of the interfacing on the back side of the garment fabric, place brown paper on top and press with an iron. Iron evenly to attach the interfacing.



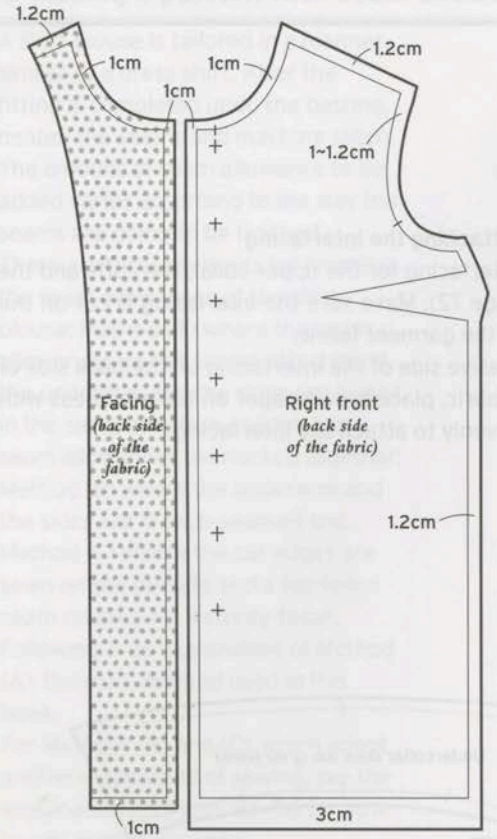
❸ Making a pattern with seam allowances

A shirt blouse is tailored in a manner similar to a dress shirt. After the fitting is completed undo the basting, neaten the seams and machine stitch. The amount of seam allowance to be added varies according to the way the seams are going to be finished.
There are three methods for finishing the seam allowances of the shirt blouse: Method (A) where the seam allowances on the sleeve attachment, the underarm and the sides are folded in the same direction and the two seam allowances overlocked together; Method (B) where the underarm and the sides are French-seamed and Method (C) where the cut edges are sewn on the outside and a flat-felled seam created for a sturdy finish.
Following is an explanation of Method (A), the main method used in this book.
For Methods (B) and (C), which adopt a different method of sewing, see the explanation on pages 93~96 for how to add seam allowance.

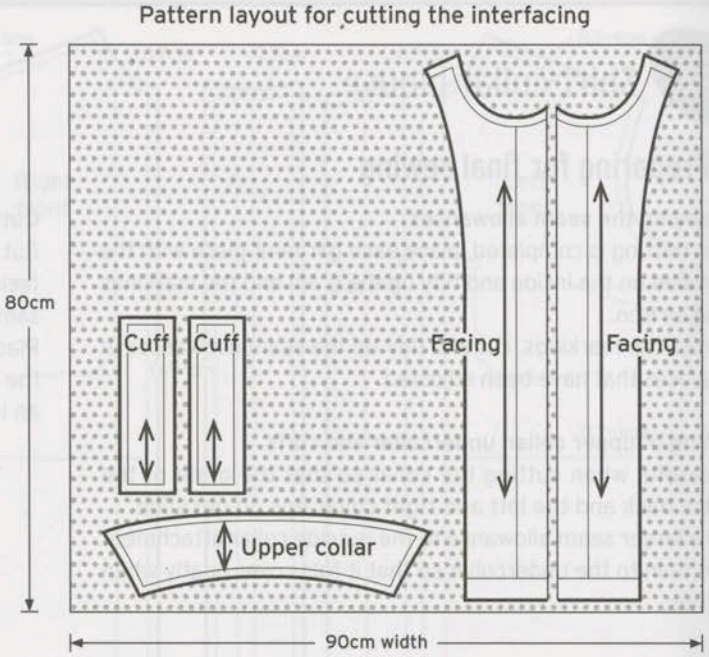




If attaching the facing as a separate piece



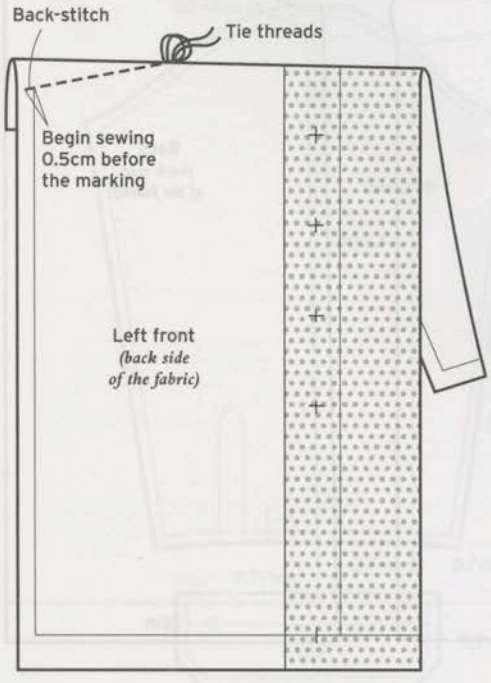
Pattern layout for cutting the interfacing

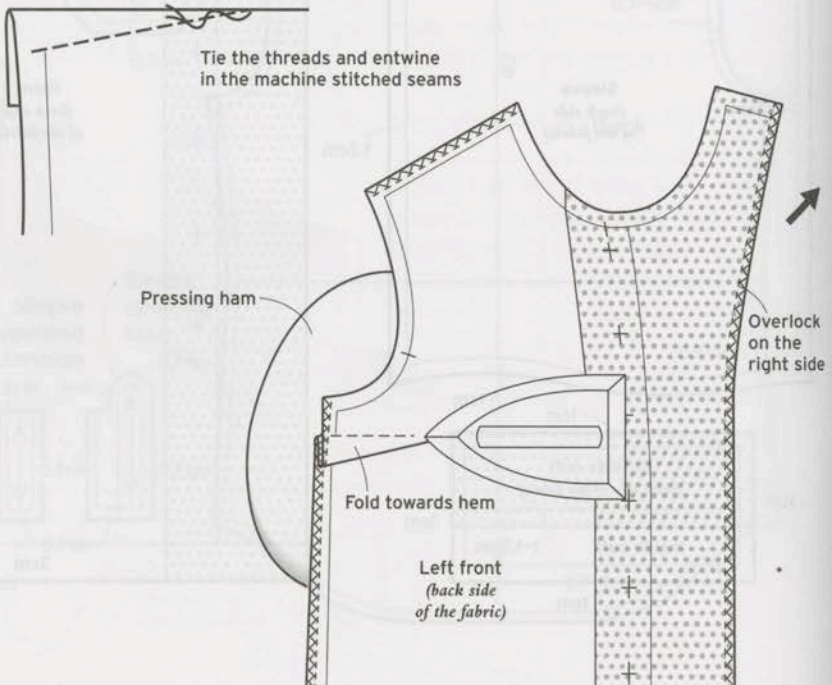


❷ Final sewing

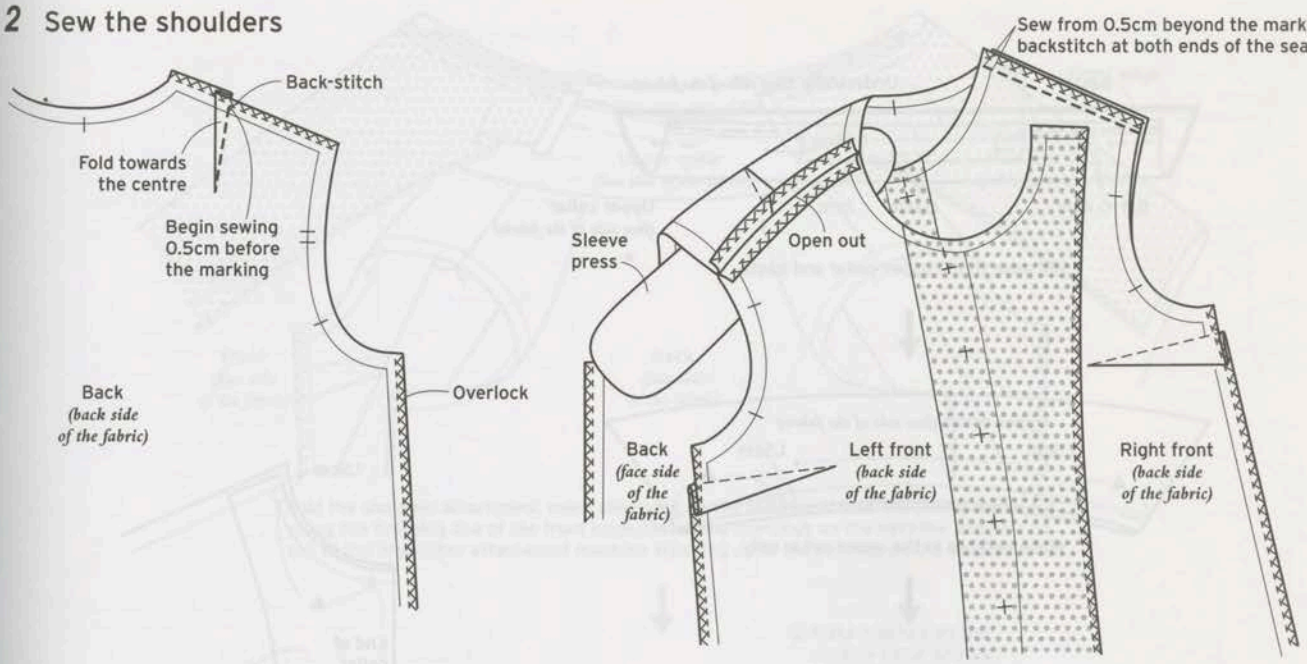
Before starting the final sewing, sew a piece of the fabric you are using for your garment to check the thread tension of the sewing machine and adjust the stitches accordingly (do the same with the overlock machine).

1 Sew the darts and overlock the seam allowances on the shoulders, sides, edges of the facings and the underarms

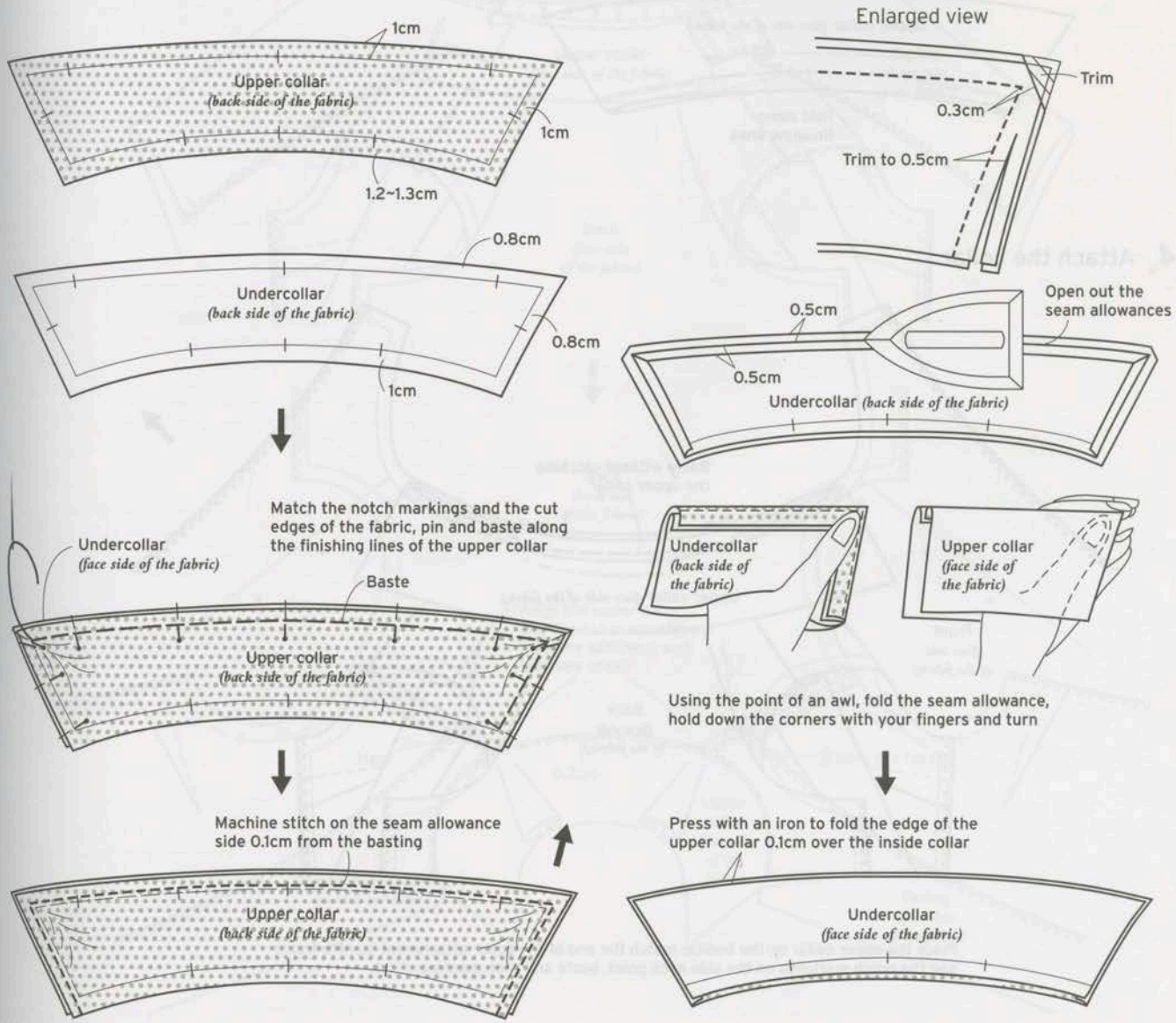


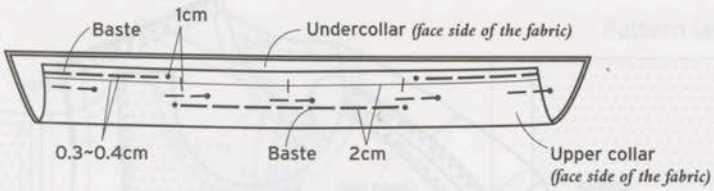

Tie the threads and entwine in the machine stitched seams
Pressing ham
Overlock on the right side
Fold towards hem
Left front
(back side of the fabric)

2 Sew the shoulders

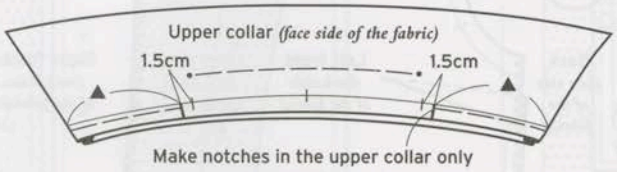

Back-stitch
Fold towards the centre
Begin sewing 0.5cm before the marking
Back (back side of the fabric)
Overlock
Sew from 0.5cm beyond the marking and backstitch at both ends of the seam
Sleeve press
Open out
Back (face side of the fabric)
Left front (back side of the fabric)
Right front (back side of the fabric)

3 Make the collar

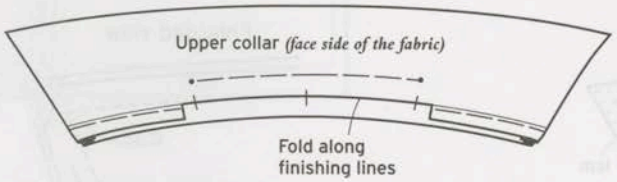

1cm
Upper collar (back side of the fabric)
1cm
1.2~1.3cm
0.8cm
Undercollar (back side of the fabric)
0.8cm
1cm
Enlarged view
Trim
0.3cm
Trim to 0.5cm
Open out the seam allowances
0.5cm
0.5cm
Undercollar (back side of the fabric)
Undercollar (face side of the fabric)
Match the notch markings and the cut edges of the fabric, pin and baste along the finishing lines of the upper collar
Baste
Upper collar (back side of the fabric)
Undercollar (back side of the fabric)
Upper collar (face side of the fabric)
Using the point of an awl, fold the seam allowance, hold down the corners with your fingers and turn
Machine stitch on the seam allowance side 0.1cm from the basting
Upper collar (back side of the fabric)
Press with an iron to fold the edge of the upper collar 0.1cm over the inside collar
Undercollar (face side of the fabric)

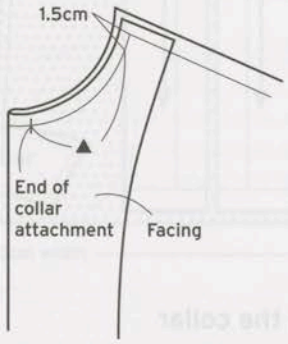


Add ease to the upper collar and baste

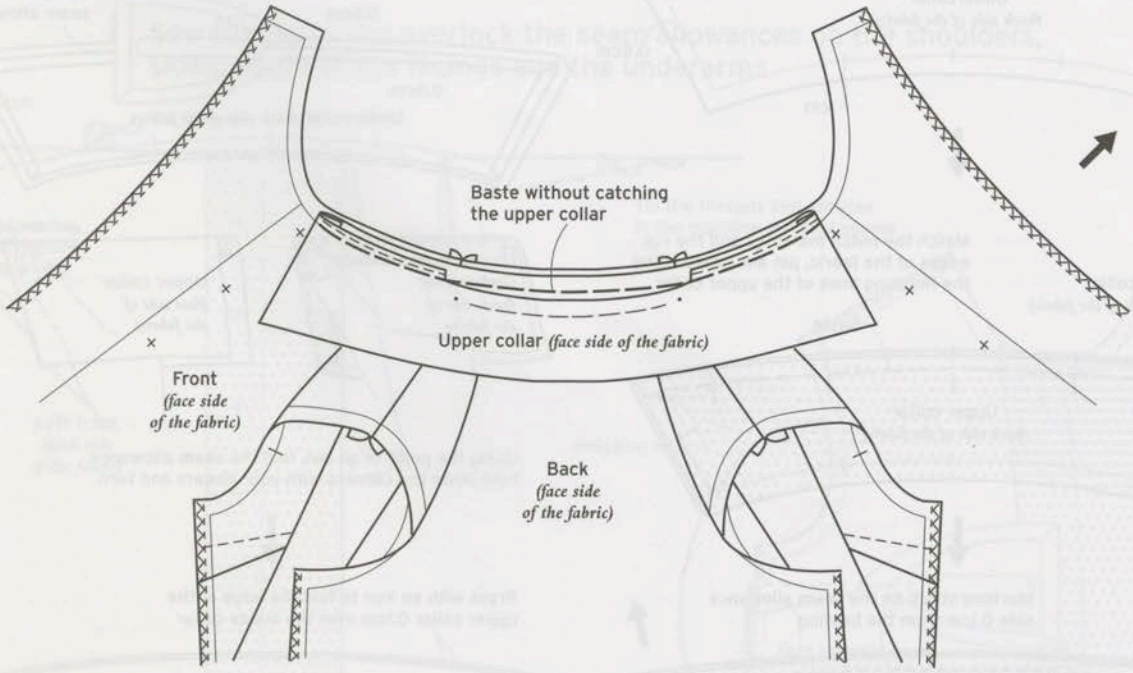


Beginning at the point 1~1.5cm from the shoulder line on the facing, the collar attachment seam allowance is folded in. Make notches in the upper collar seam allowance and fold.

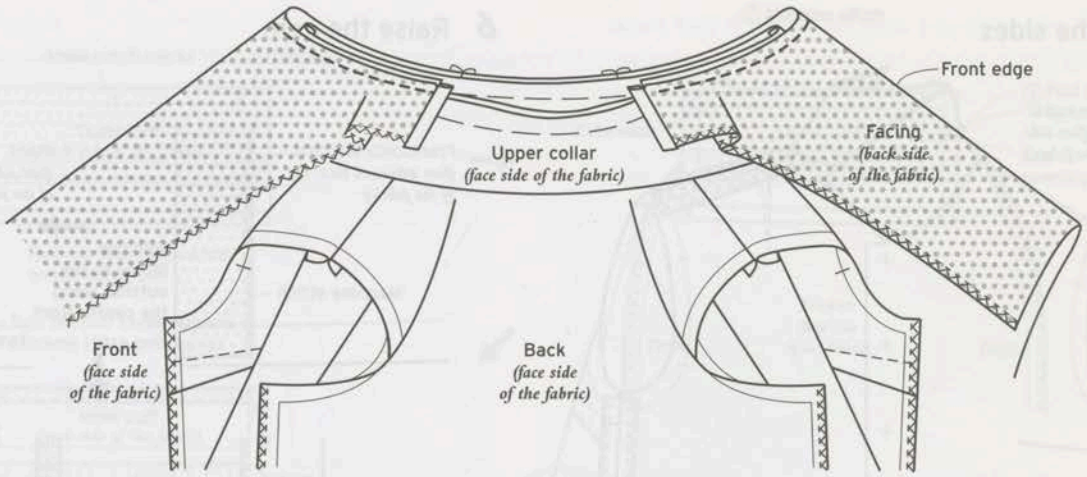




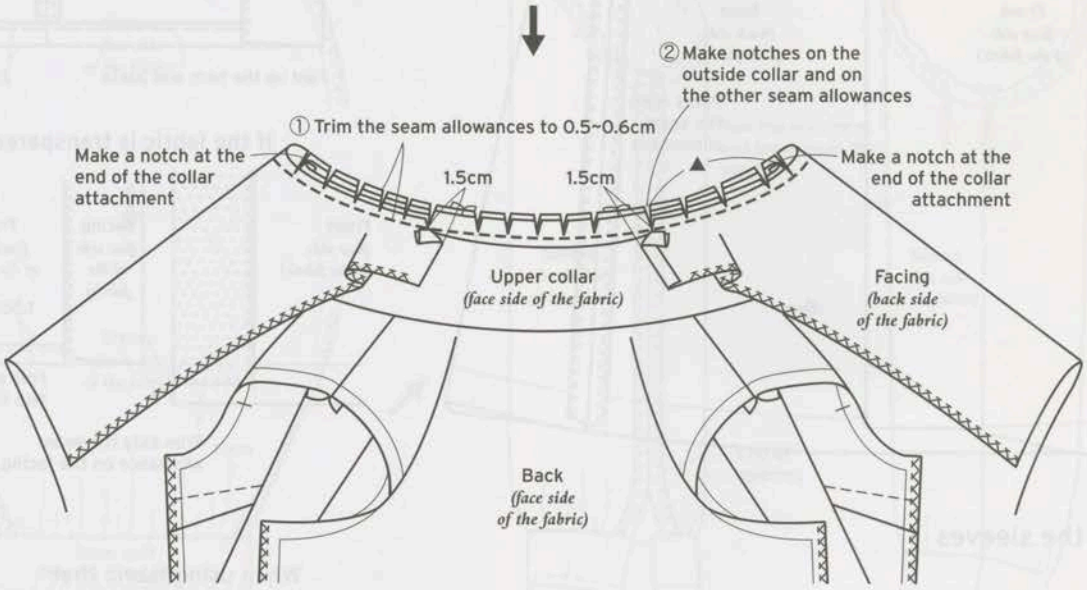
4 Attach the collar

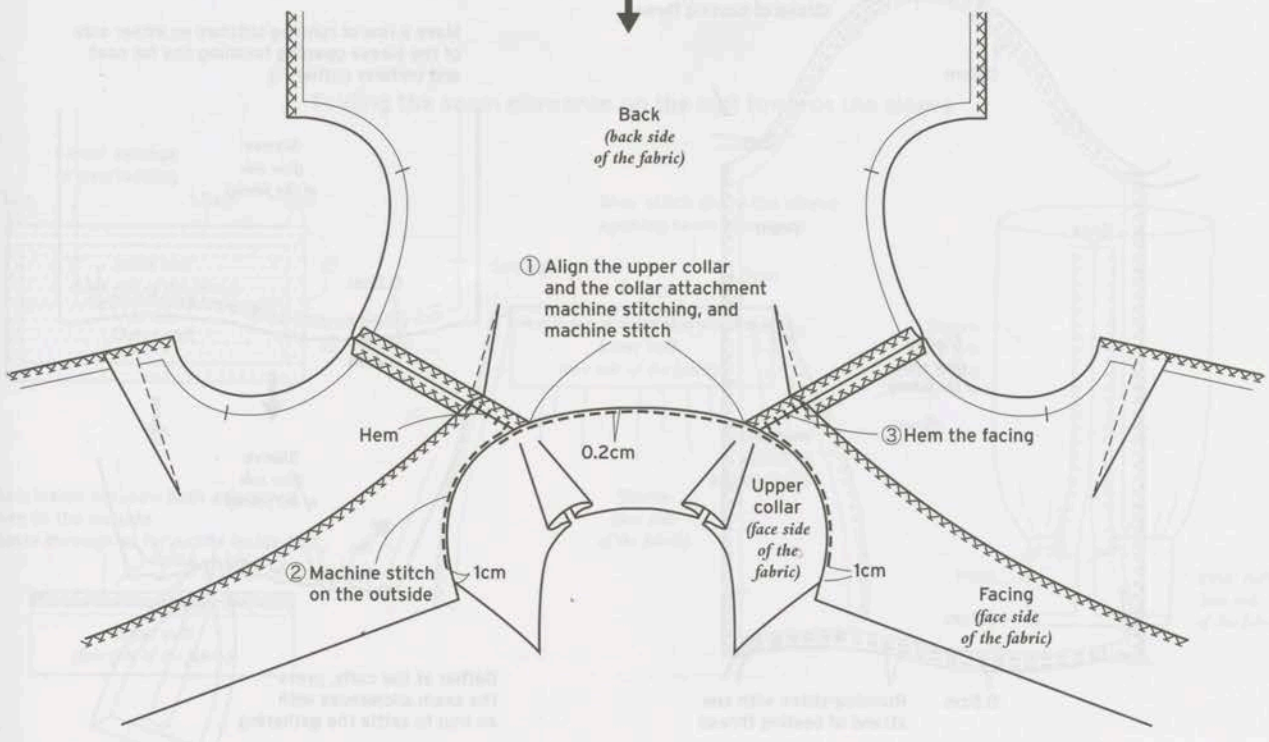


Place the upper collar on the bodice, match the end of the collar attachment (centre front) and the notch markings on the side neck point, baste and then machine stitch

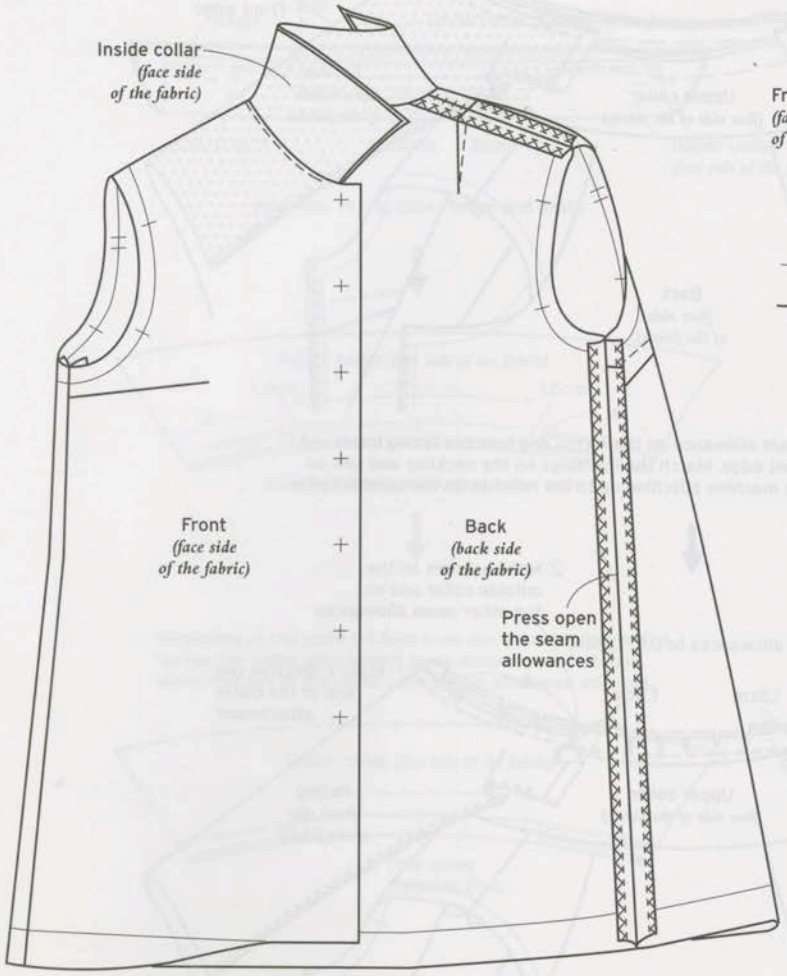


Fold the shoulder attachment seam allowance on the facing and turn the facing inside out along the finishing line of the front edge. Match the markings on the neckline and sew on top of the first collar attachment machine stitching up to the notches on the outside collar

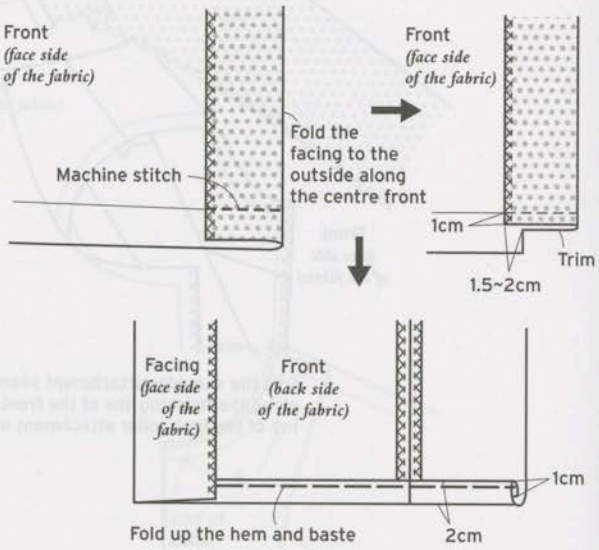

② Make notches on the outside collar and on the other seam allowances
① Trim the seam allowances to 0.5~0.6cm
Make a notch at the end of the collar attachment
1.5cm
1.5cm
Make a notch at the end of the collar attachment
Upper collar
(face side of the fabric)
Facing
(back side of the fabric)
Back
(face side of the fabric)



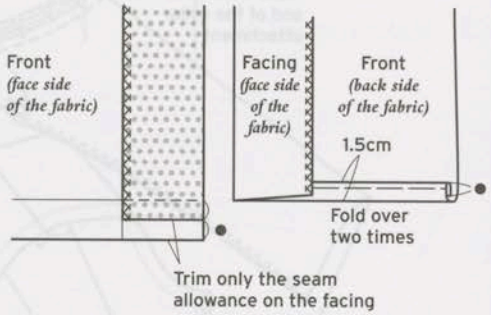
5 Sew the sides



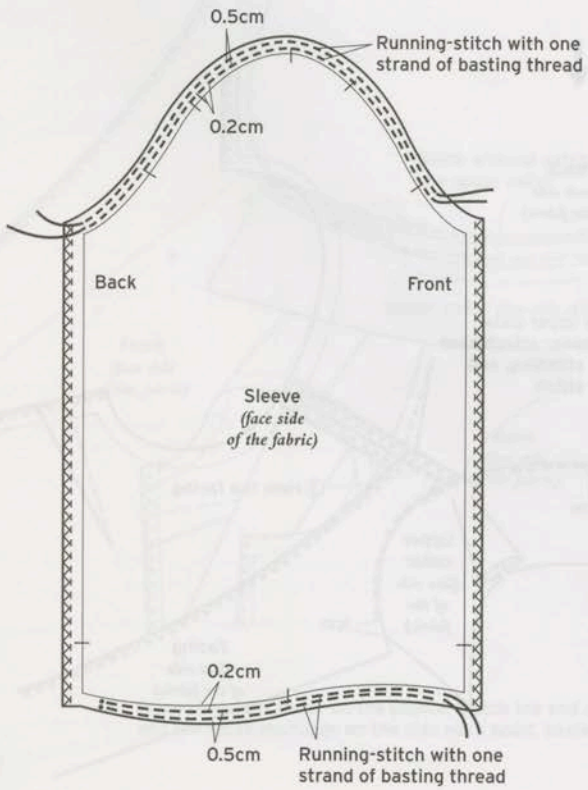
6 Raise the hem



If the fabric is transparent

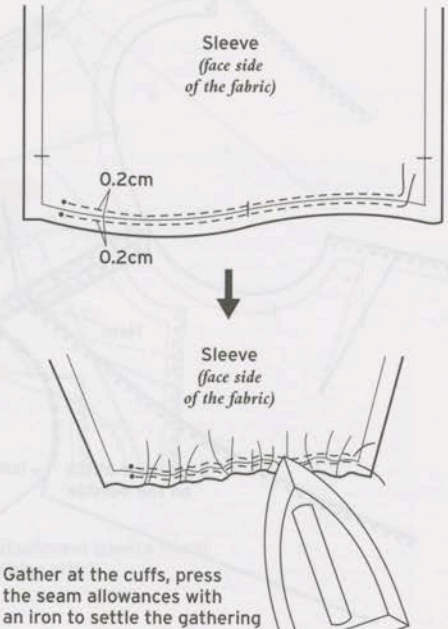


7 Make the sleeves



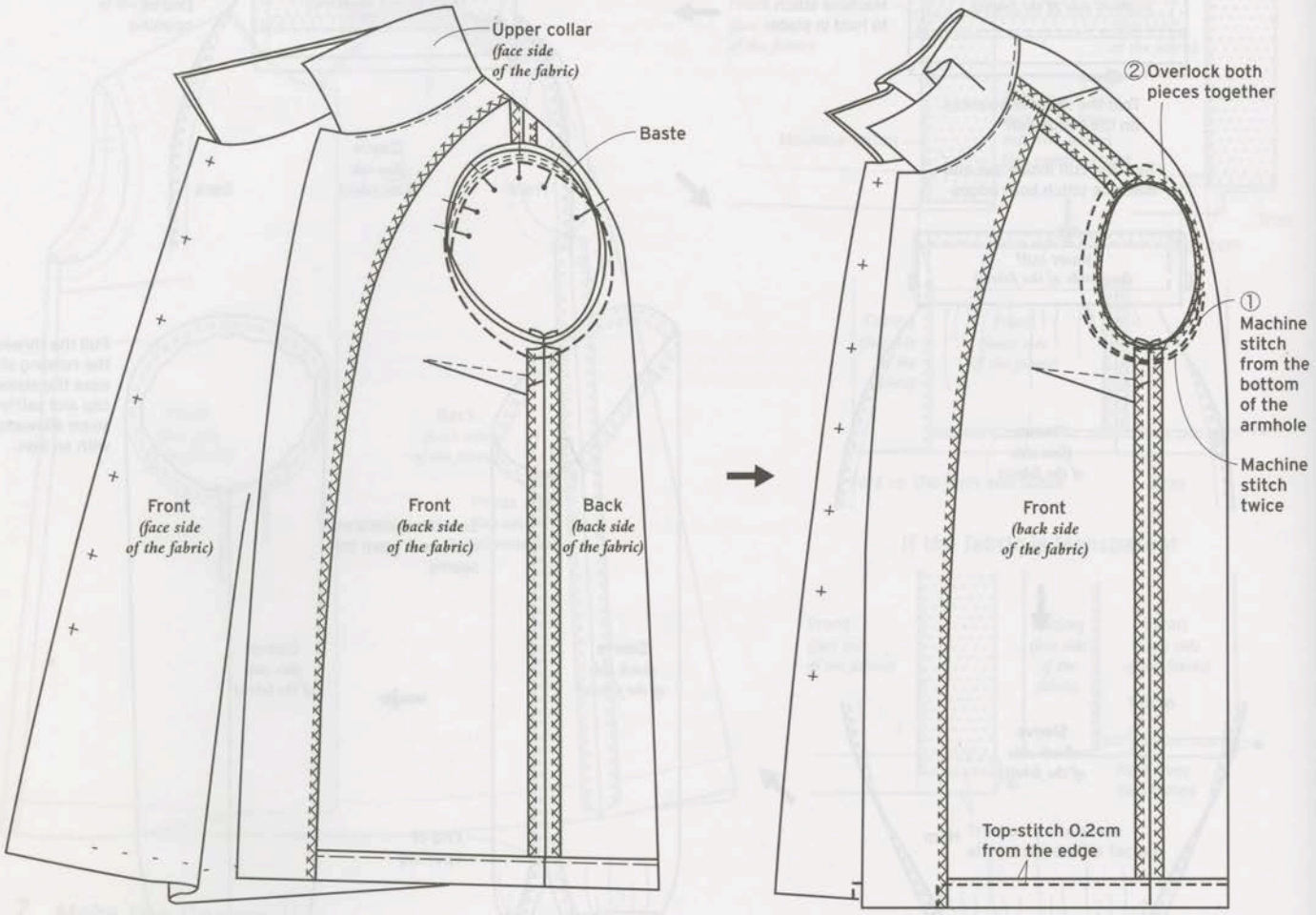
When using fabric that does not retain needle traces

Make a row of running stitches on either side of the sleeve opening finishing line for neat and uniform gathering


Sleeve
(face side of the fabric)
0.2cm
0.2cm
Sleeve
(face side of the fabric)
Gather at the cuffs, press the seam allowances with an iron to settle the gathering

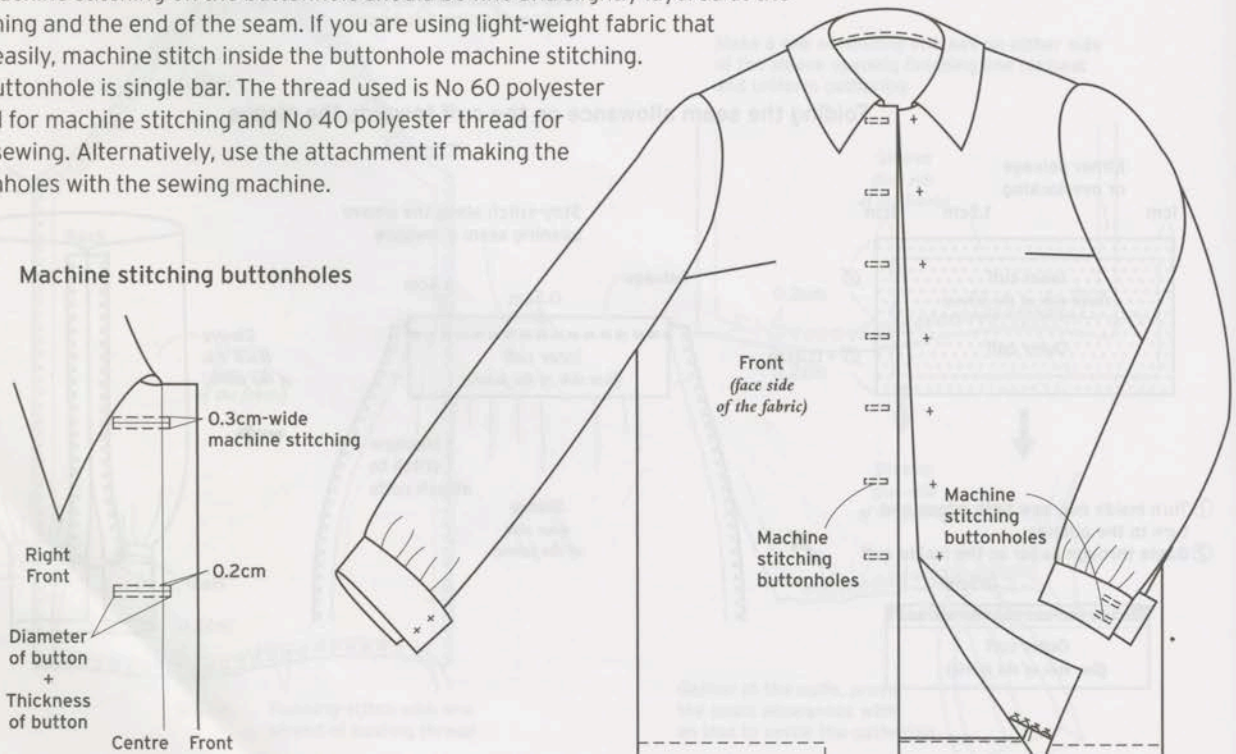
8 Attach the sleeves and top-stitch the hem

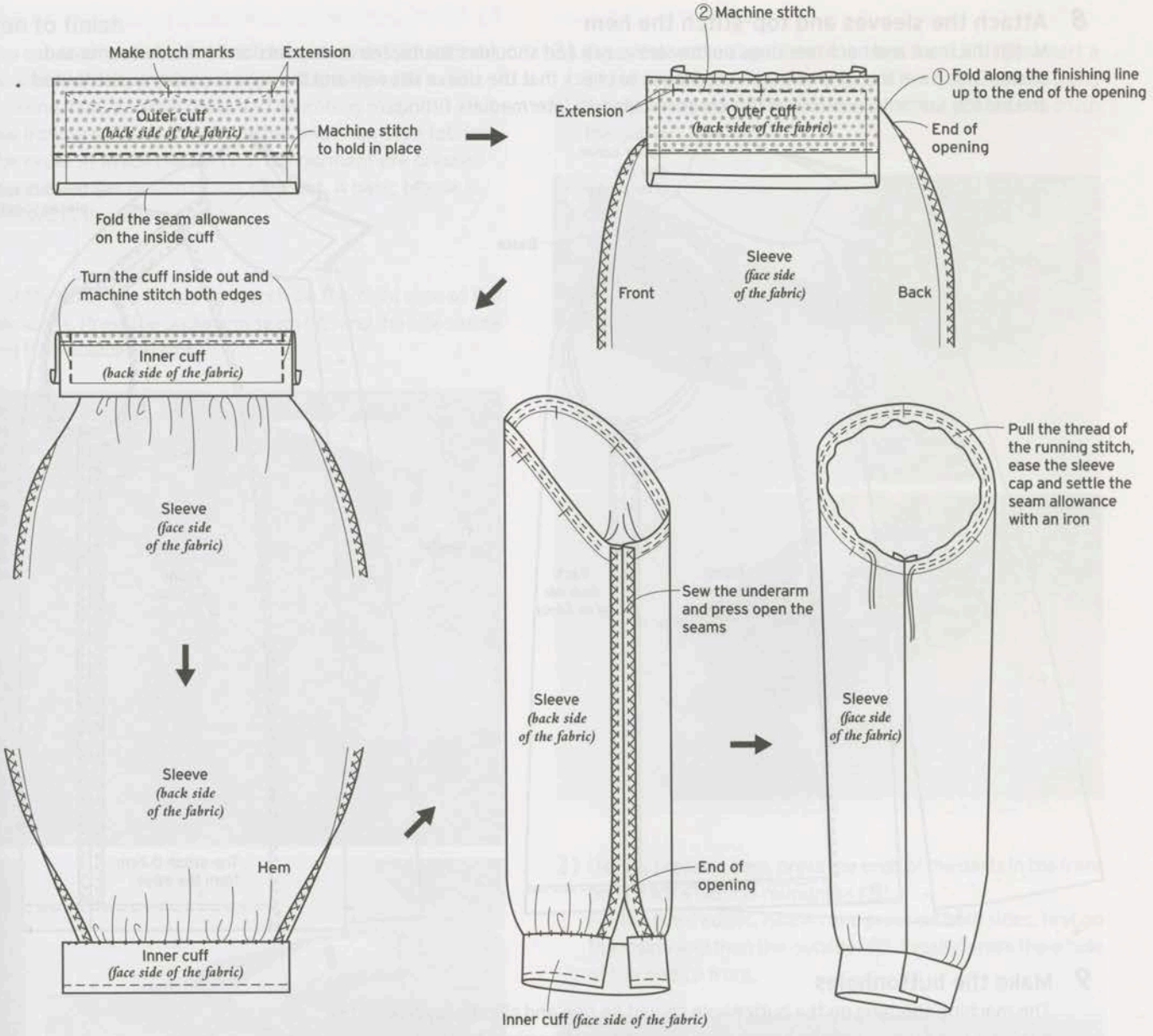
Match the front and back markings on the sleeve cap and shoulder seams, the underarms and the side seams and baste. Then have the wearer try on the blouse to check that the sleeve sits well and the ease is properly distributed around the armhole. A fitting at this stage is called an intermediate fitting.



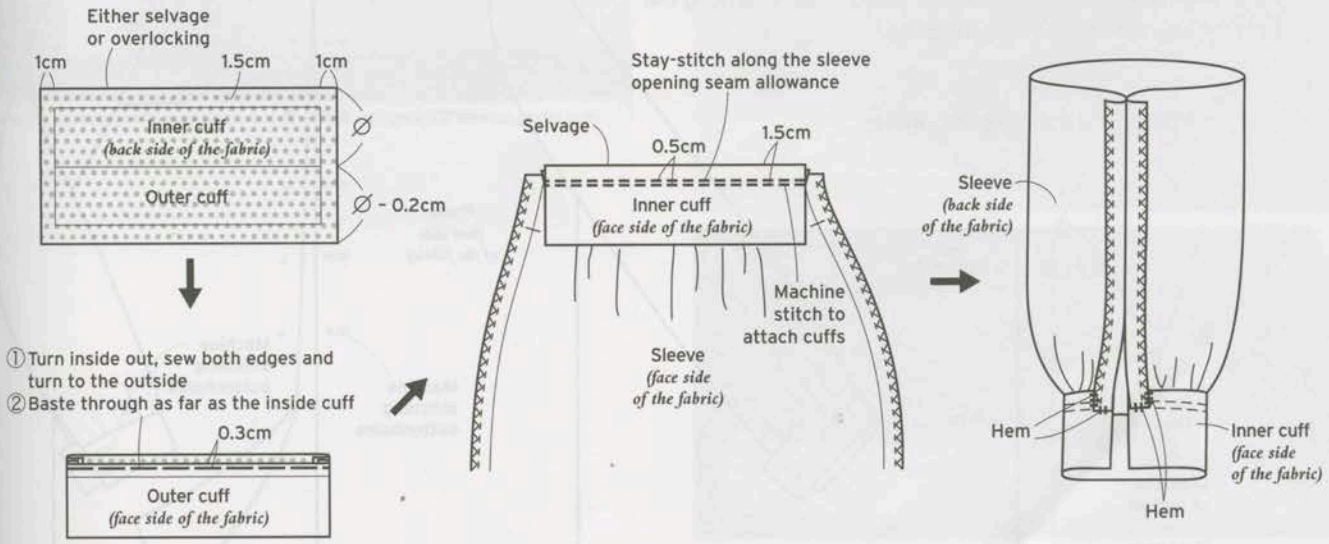
9 Make the buttonholes

The machine stitching on the buttonhole should be fine and slightly layered at the beginning and the end of the seam. If you are using light-weight fabric that frays easily, machine stitch inside the buttonhole machine stitching. The buttonhole is single bar. The thread used is No 60 polyester thread for machine stitching and No 40 polyester thread for hand sewing. Alternatively, use the attachment if making the buttonholes with the sewing machine.





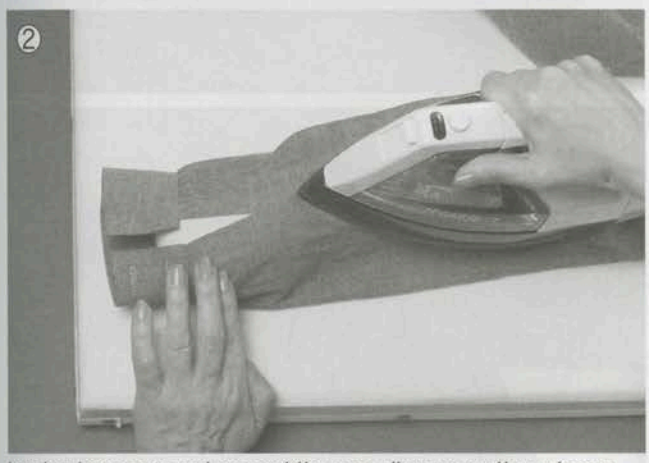
Folding the seam allowance on the cuff towards the sleeve



10 Iron to finish

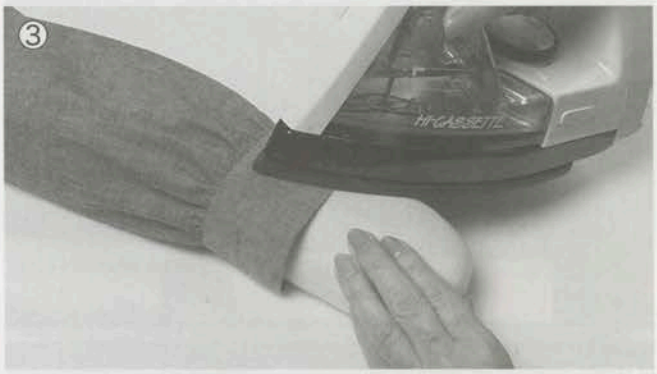
You can create a beautiful finish for garments with a three-dimensional shape using pressing equipment such as a pressing ham, a sleeve press and an ironing mat.
Use ironing spray starch on cotton and linen-type fabrics.
The order in which the parts of the garment are pressed depends on the design of the garment. A basic blouse is pressed in the following way.

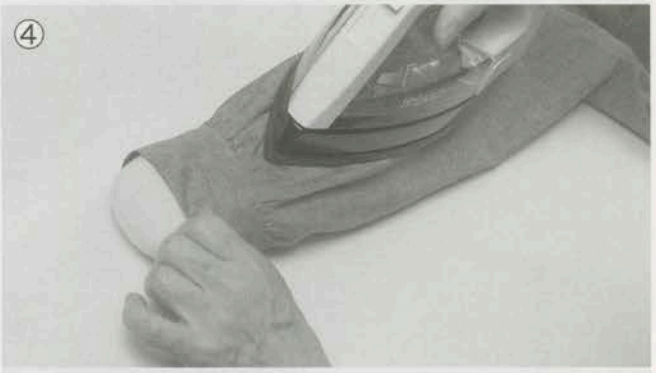
1) Lightly spray the finishing starch on the right side of the fabric (①). Press the underarm seam (②) and the side seams and the shoulder seams.



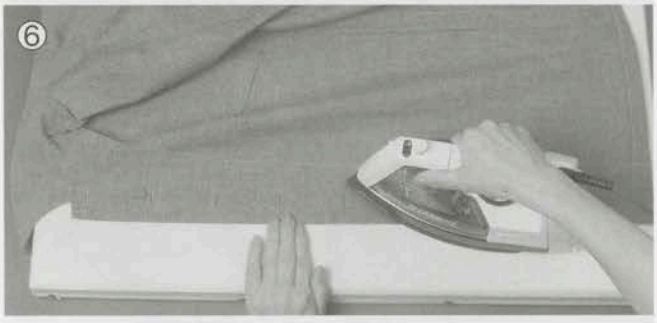
Insert a sleeve press and open out the seam allowance on the underarm

2) Press the whole sleeve working from the cuffs (③). Insert a sleeve press inside the sleeve where it is gathered and using the tip of the iron, press making sure that you do not crush the gathers (④).

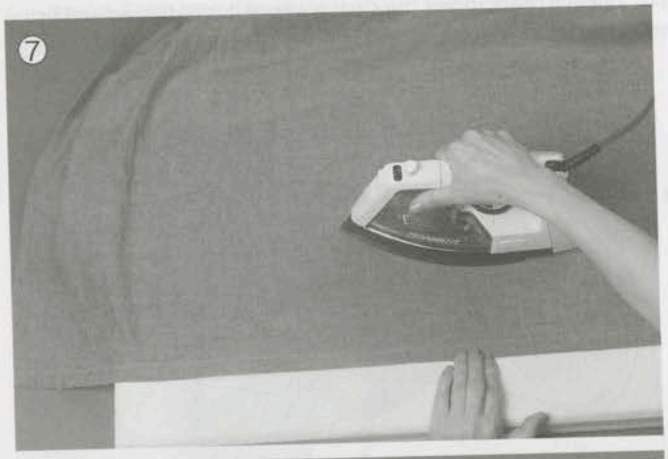


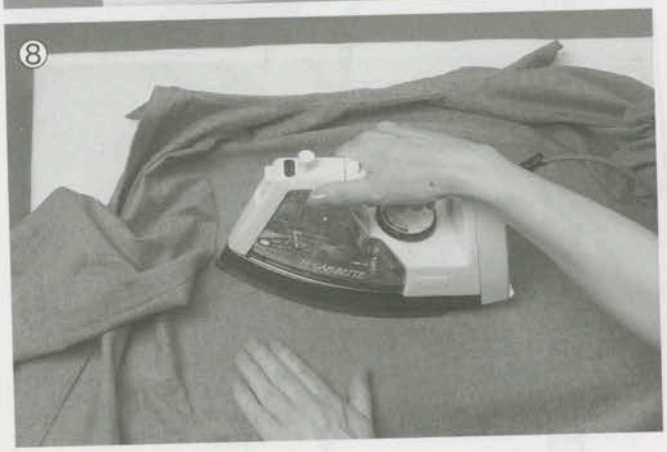


3) Using a pressing ham, press the ends of the darts in the front bodice for a natural roundness (⑤).
For the front edges, neaten and press on both sides, first on the inside and then the outside (⑥). Finally, press the whole of the bodice front.



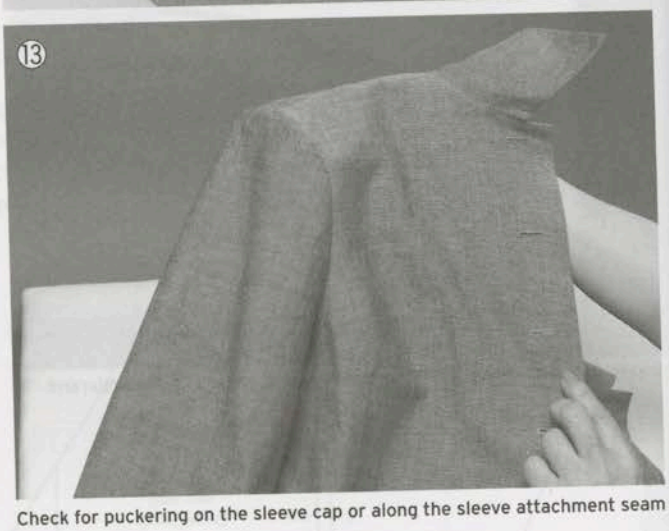
4) Spread the bodice back out flat and press the whole back bodice working from the hemline.





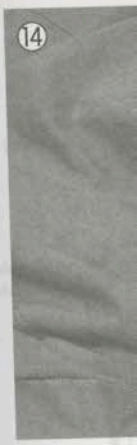
5) Using a pressing ham, press firmly from the shoulder seam to the collar attachment seam so that the seam allowances sit flat.

6) For the armhole seam allowance, press on the seam allowance only (⑪) from the inside of the sleeve.
For the sleeve cap, align the ironing mat with the roundness of the sleeve cap on the inside, and press with the iron on the inside of the garment (⑫) taking care not to flatten the sleeve cap.



Check for puckering on the sleeve cap or along the sleeve attachment seam

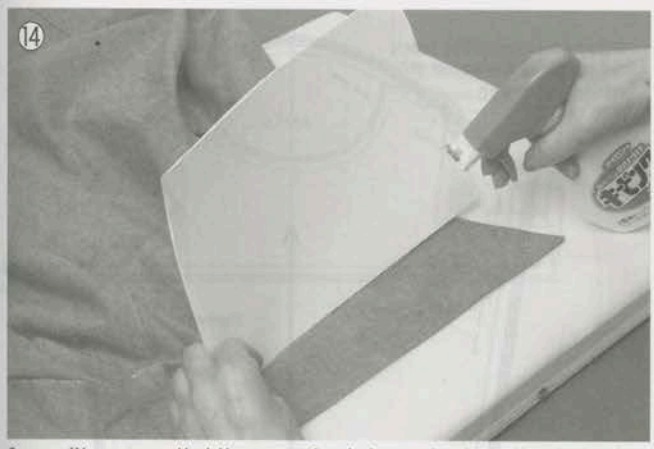
7) Press bot



Cover with pa
the garment

11 At
Att
eq

7) Press both the upper and undercollar.



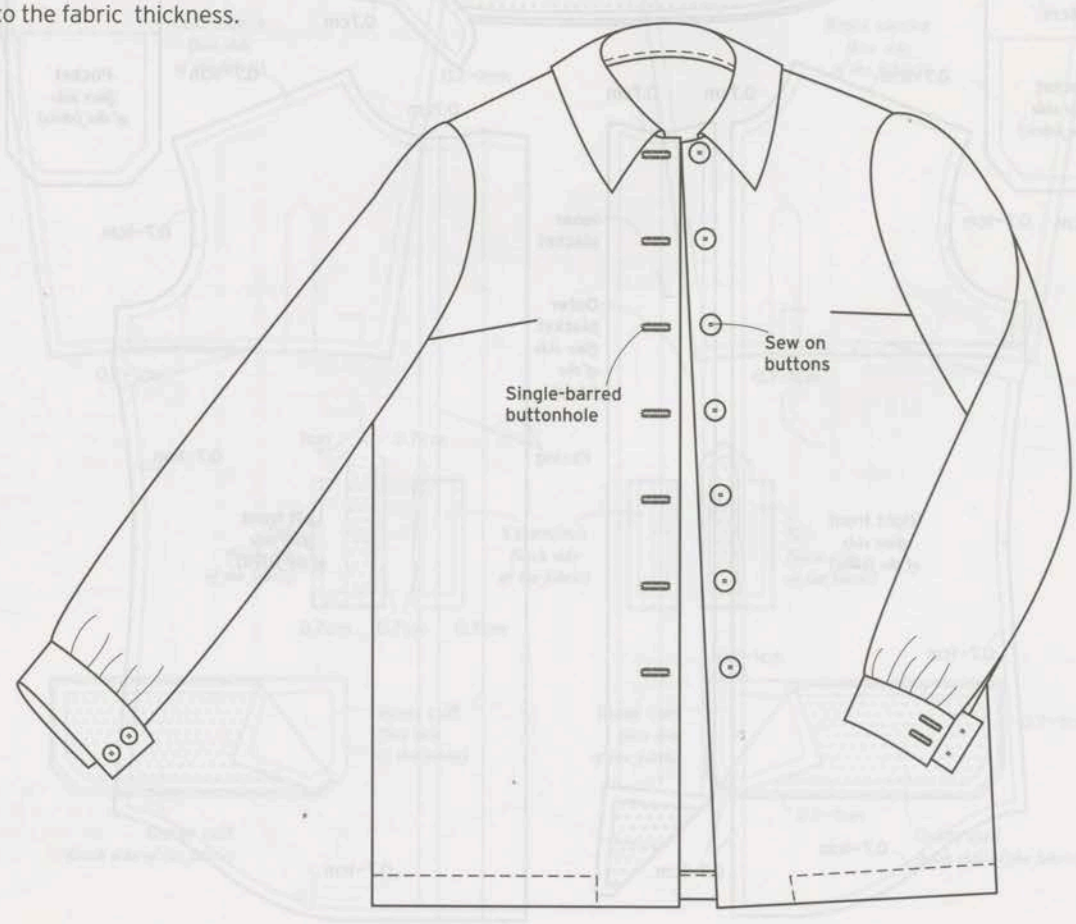
Cover with paper so that the spray starch does not get on other parts of the garment

Press the undercollar

Press the upper collar

11 Attach buttons

Attach the buttons making the thread shank length equal to the fabric thickness.



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Shirt blouse

❶ Preparing for final sewing

Markings (by making notches)

If you are using a pattern that has seam allowances, make notches as markings (Figure 1). With fabrics that fray easily or where notches are hard to see, insert tailor's tacks or thread markings.

Cutting and attaching the interfacing

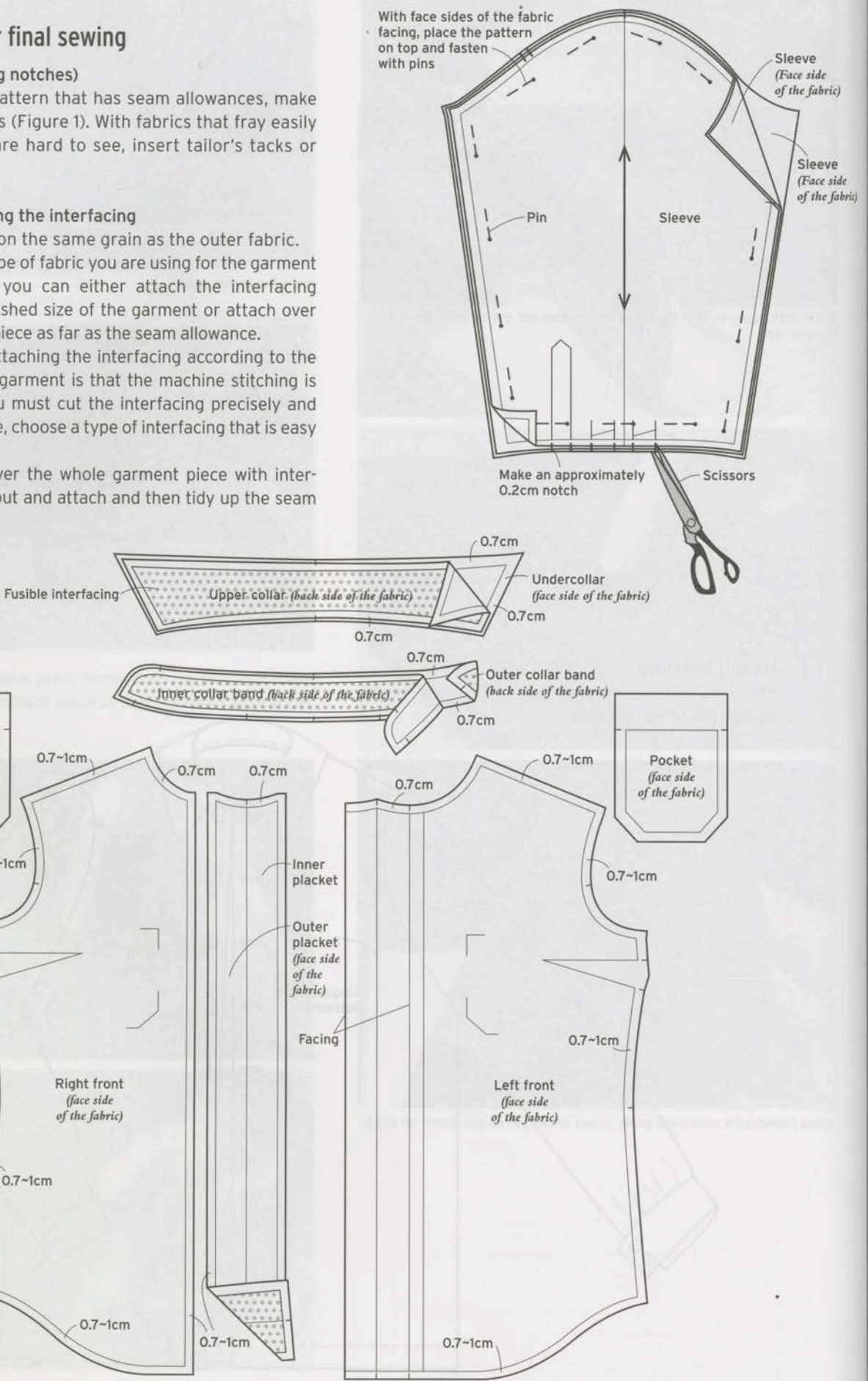
Cut the interfacing on the same grain as the outer fabric.

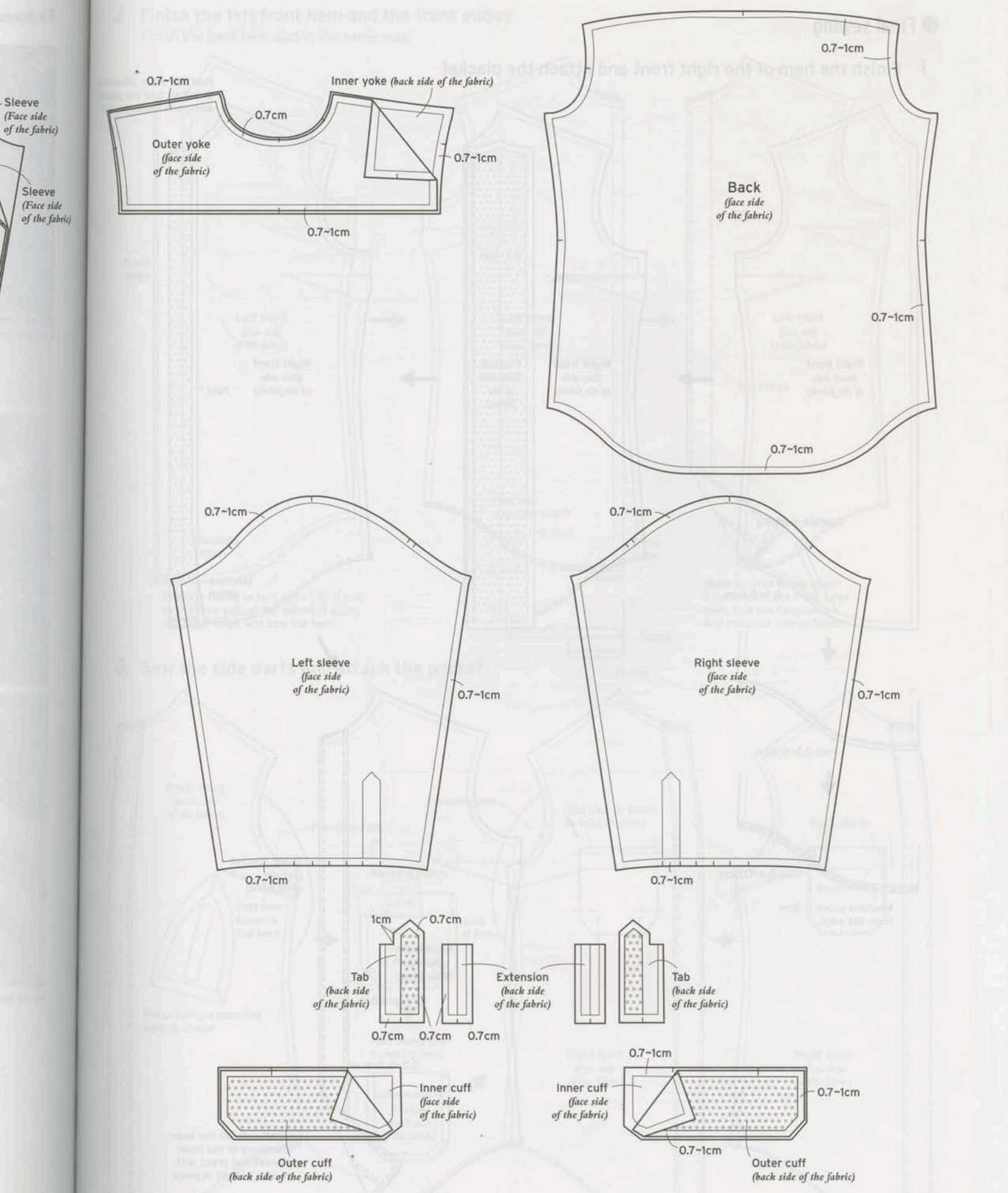
Depending on the type of fabric you are using for the garment or the interfacing, you can either attach the interfacing according to the finished size of the garment or attach over the whole garment piece as far as the seam allowance.

The advantage of attaching the interfacing according to the finished size of the garment is that the machine stitching is easier. However, you must cut the interfacing precisely and therefore in this case, choose a type of interfacing that is easy to cut.

If you decide to cover the whole garment piece with interfacing, roughly cut out and attach and then tidy up the seam allowances.

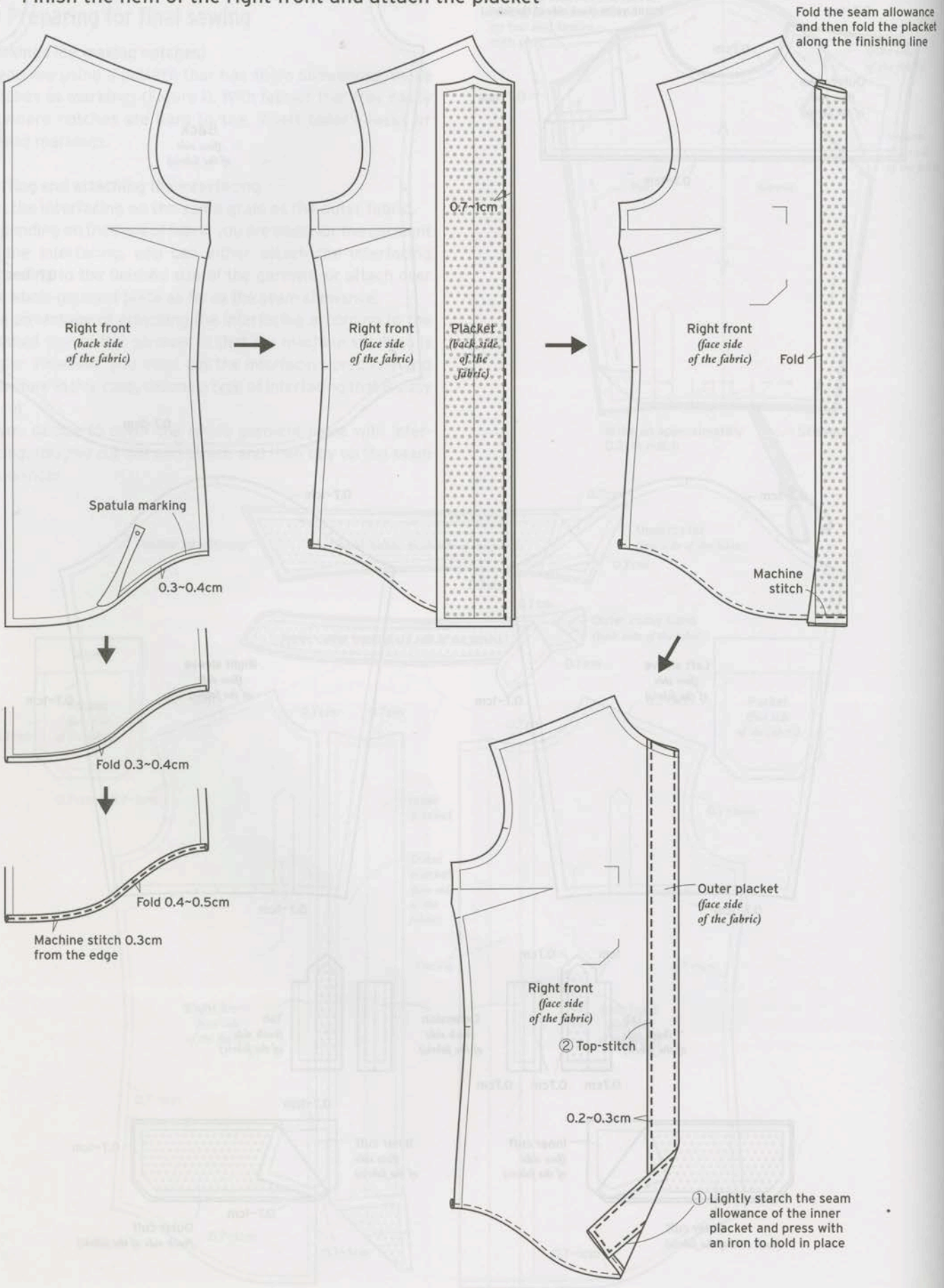
Figure 1




Sleeve
(Face side
of the fabric)
Sleeve
(Face side
of the fabric)
0.7~1cm
Inner yoke (back side of the fabric)
0.7cm
Outer yoke
(face side
of the fabric)
0.7~1cm
0.7~1cm
0.7~1cm
Back
(face side
of the fabric)
0.7~1cm
0.7~1cm
0.7~1cm
Left sleeve
(face side
of the fabric)
0.7~1cm
0.7~1cm
0.7~1cm
Right sleeve
(face side
of the fabric)
0.7~1cm
0.7~1cm
1cm
0.7cm
Tab
(back side
of the fabric)
Extension
(back side
of the fabric)
Tab
(back side
of the fabric)
0.7cm
0.7cm
0.7cm
Inner cuff
(face side
of the fabric)
Outer cuff
(back side of the fabric)
0.7~1cm
Inner cuff
(face side
of the fabric)
0.7~1cm
0.7~1cm
Outer cuff
(back side of the fabric)

❷ Final sewing

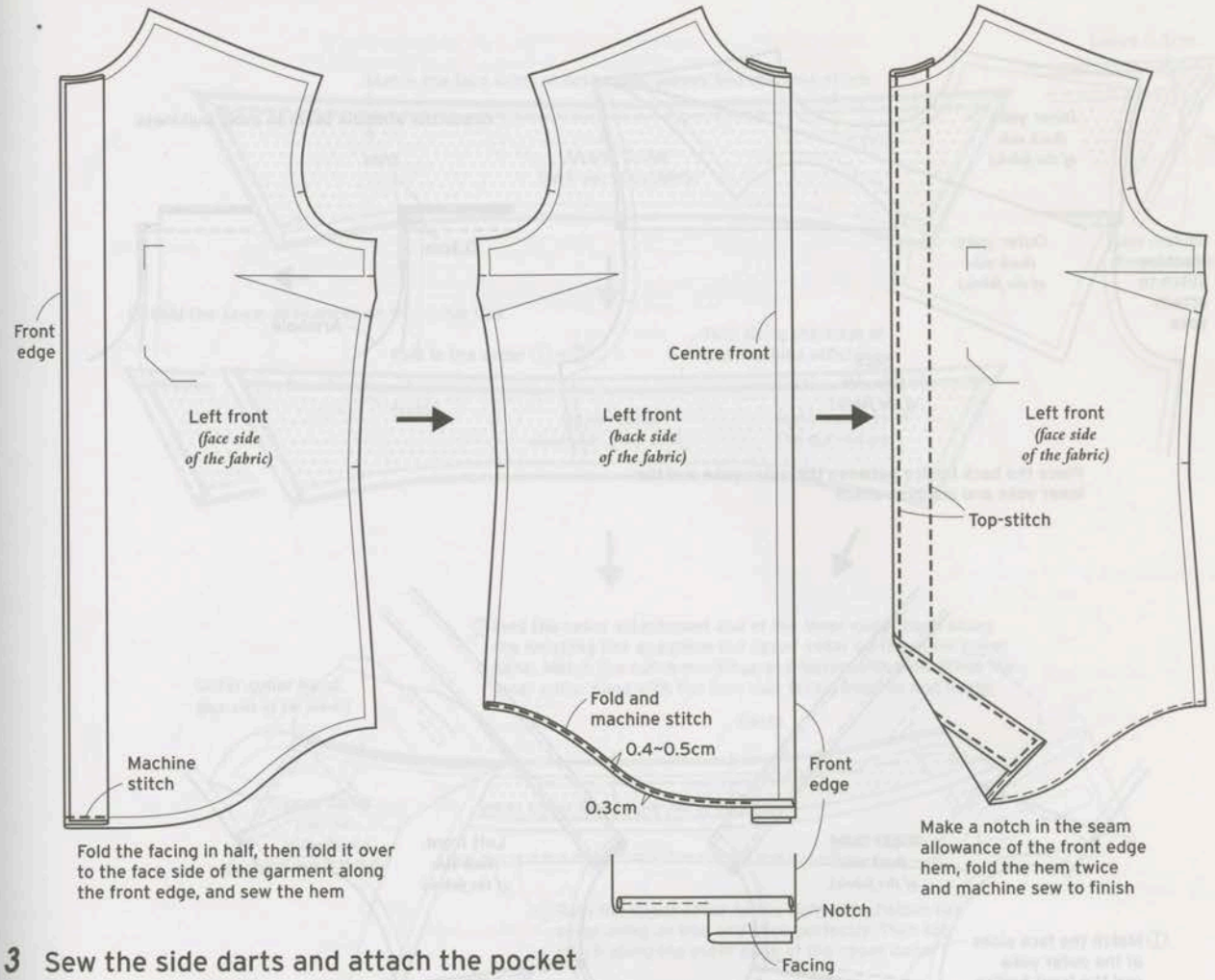
1 Finish the hem of the right front and attach the placket


Fold the seam allowance and then fold the placket along the finishing line
Right front (back side of the fabric)
Spatula marking
0.3~0.4cm
Fold 0.3~0.4cm
Fold 0.4~0.5cm
Machine stitch 0.3cm from the edge
Right front (face side of the fabric)
Placket (back side of the fabric)
0.7~1cm
Right front (face side of the fabric)
Fold
Machine stitch
Outer placket (face side of the fabric)
Right front (face side of the fabric)
② Top-stitch
0.2~0.3cm
① Lightly starch the seam allowance of the inner placket and press with an iron to hold in place

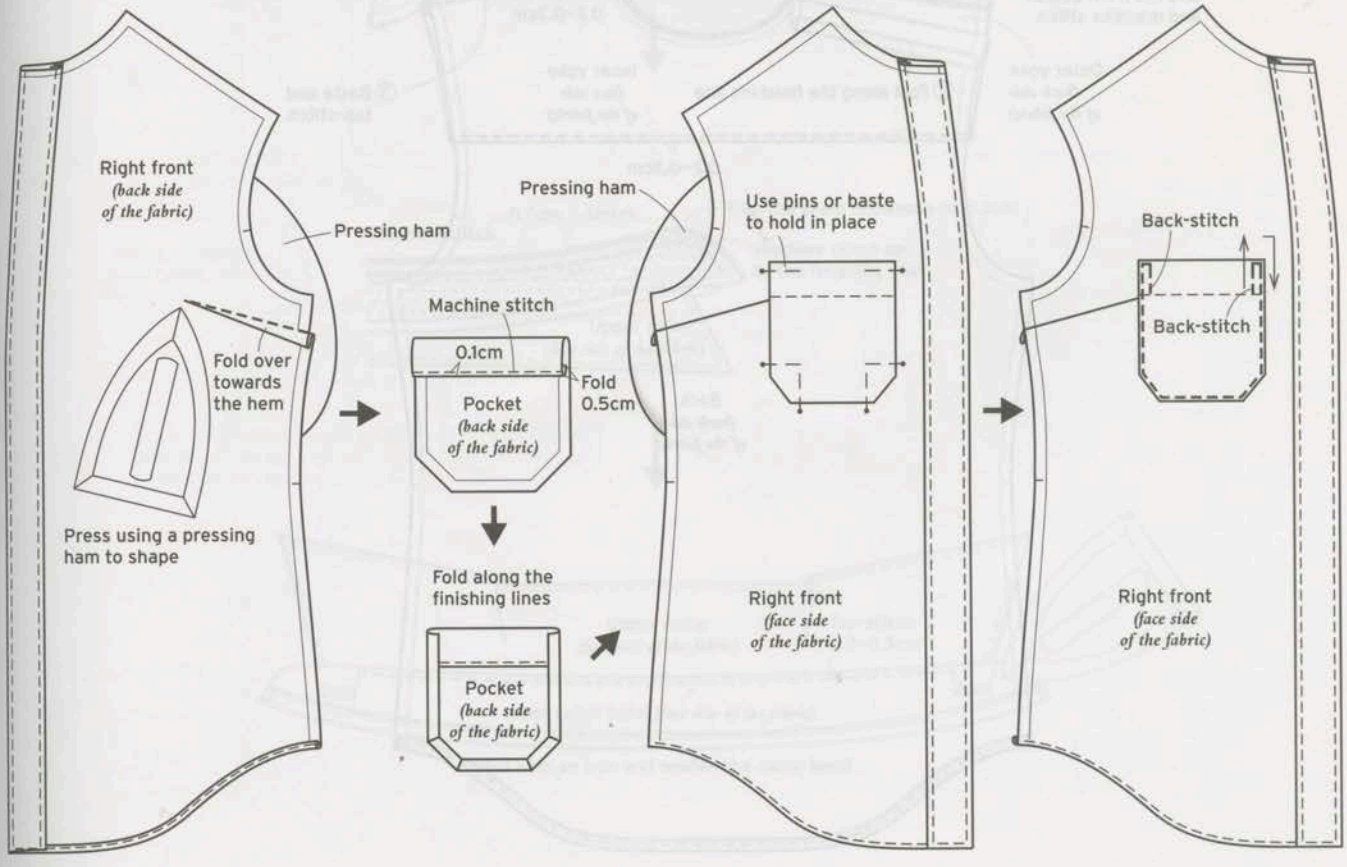
am allowance
ld the placket
nishing line

2 Finish the left front hem and the front edges

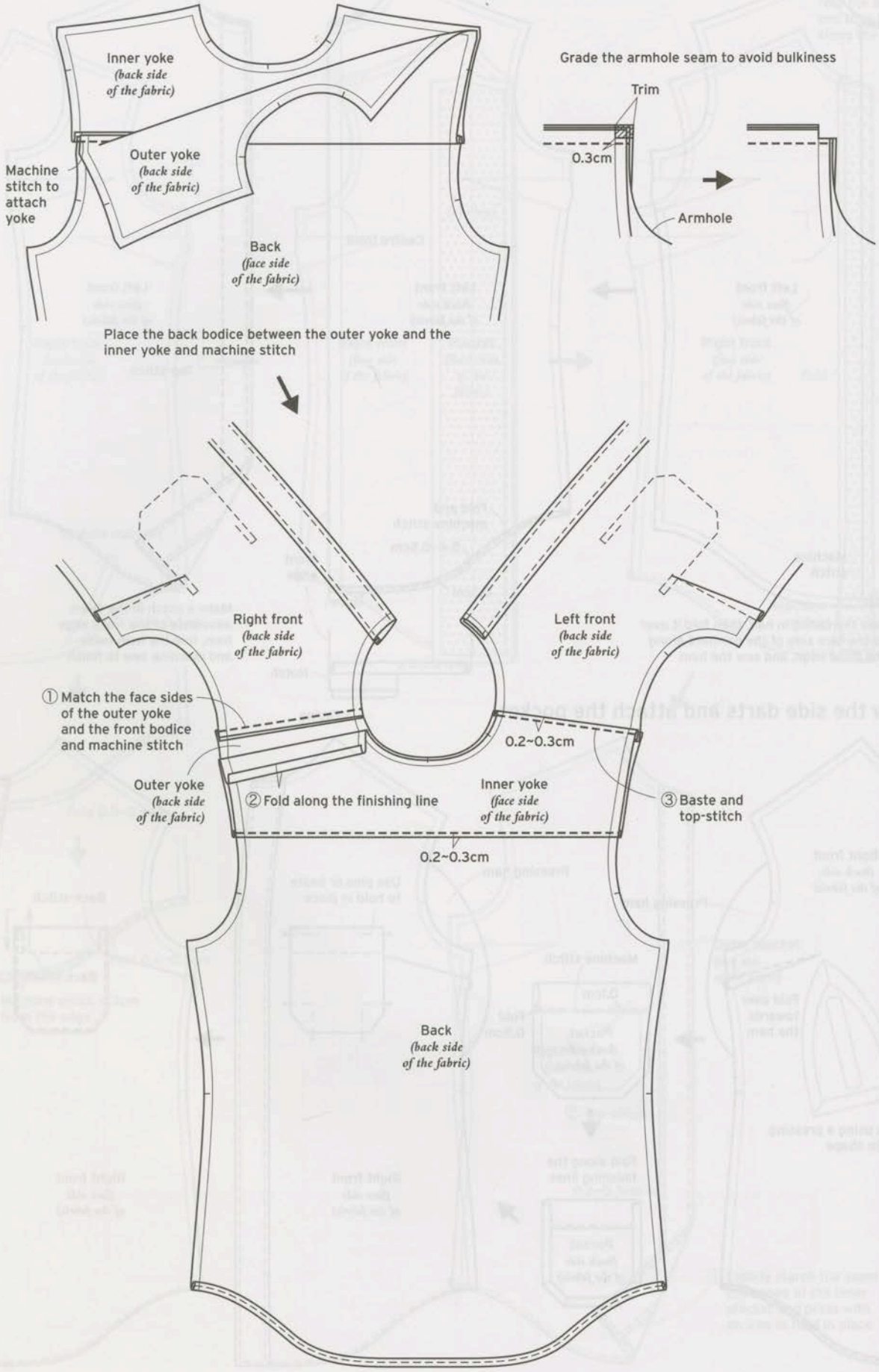
Finish the back hem also in the same way.


Front edge
Left front
(face side of the fabric)
Machine stitch
Fold the facing in half, then fold it over to the face side of the garment along the front edge, and sew the hem
Centre front
Left front
(back side of the fabric)
Fold and machine stitch
0.4~0.5cm
0.3cm
Front edge
Notch
Facing
Left front
(face side of the fabric)
Top-stitch
Make a notch in the seam allowance of the front edge hem, fold the hem twice and machine sew to finish

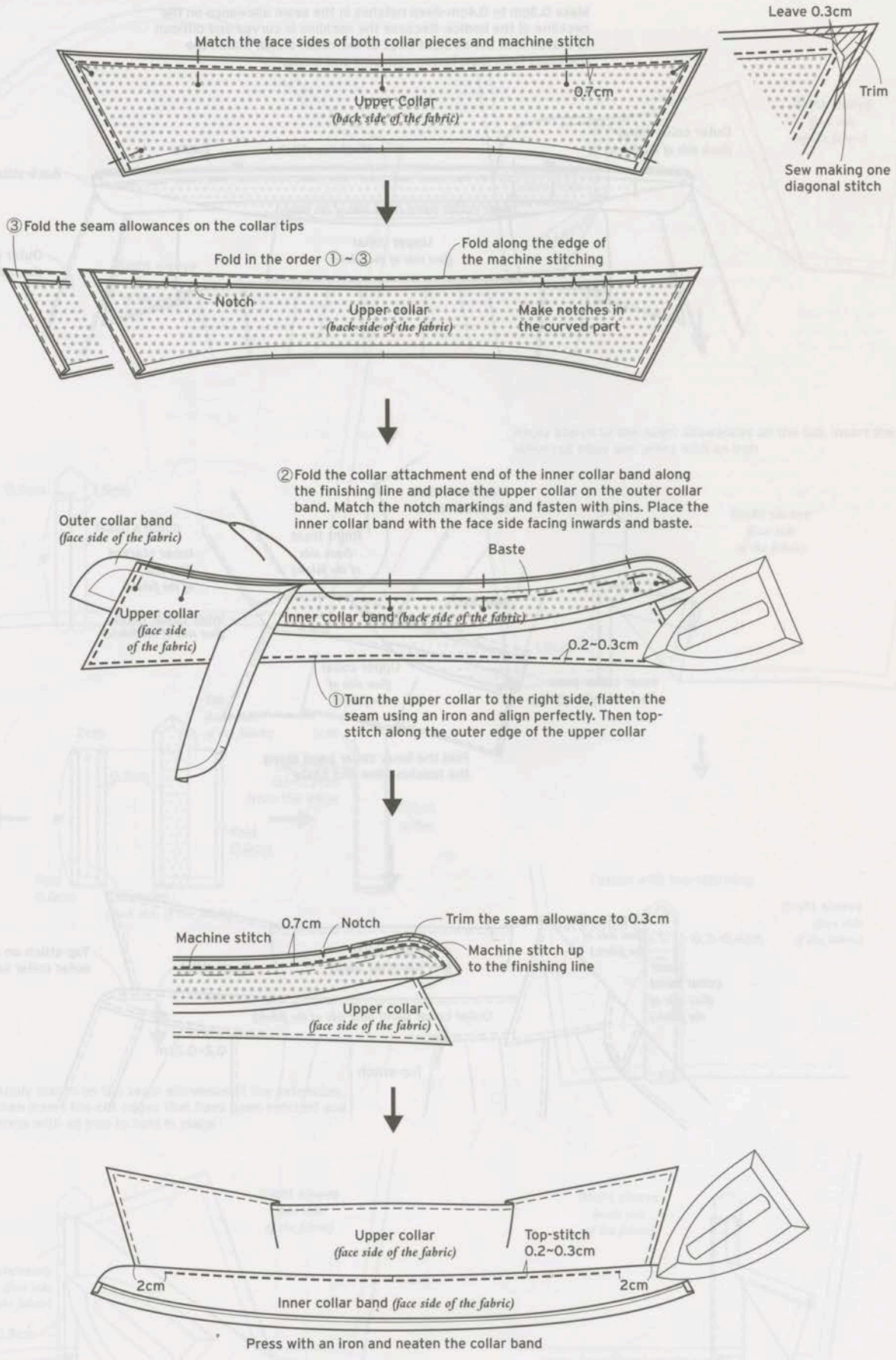
3 Sew the side darts and attach the pocket



4 Attach the yoke

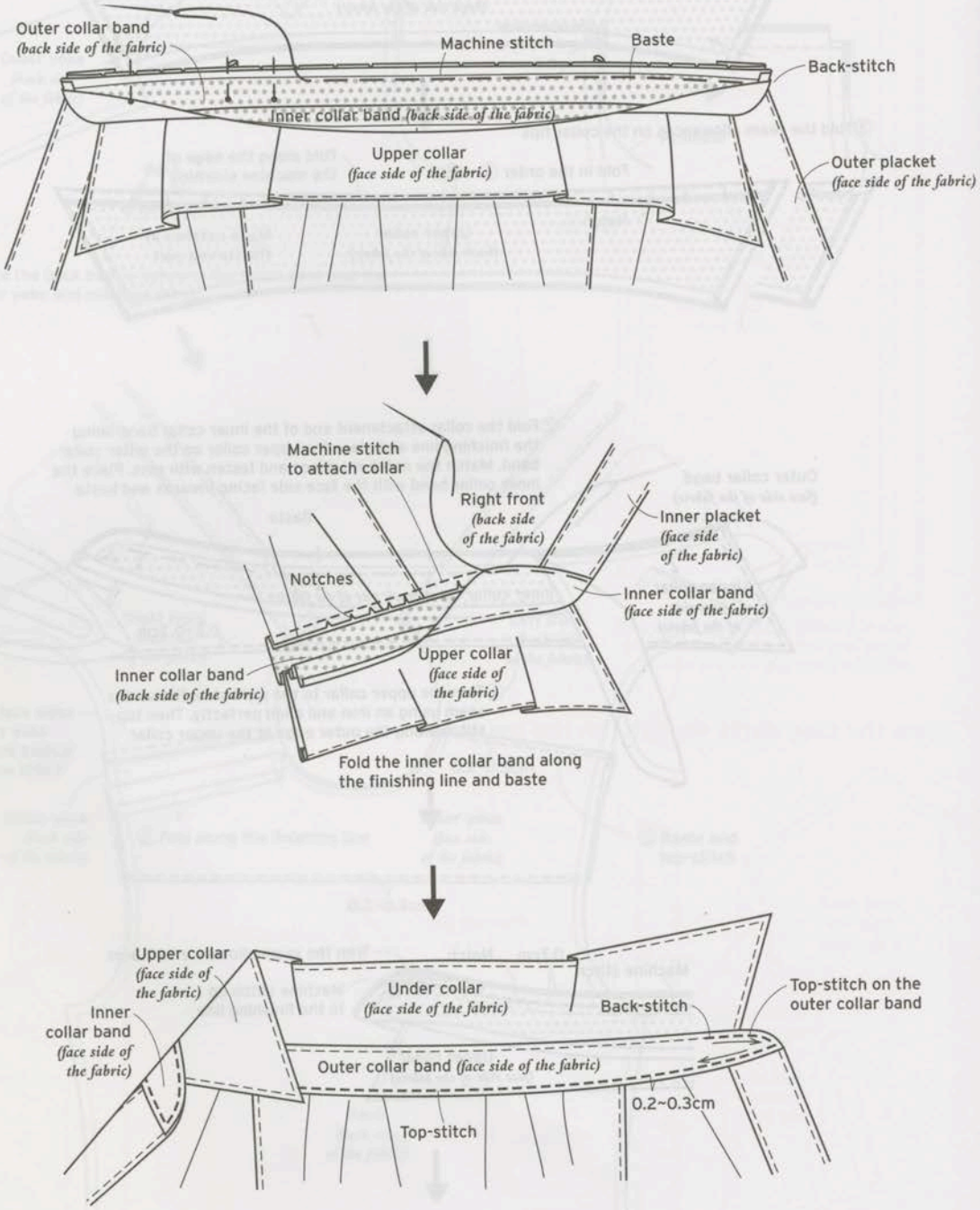

Inner yoke
(back side of the fabric)
Outer yoke
(back side of the fabric)
Machine stitch to attach yoke
Back
(face side of the fabric)
Grade the armhole seam to avoid bulkiness
Trim
0.3cm
Armhole
Place the back bodice between the outer yoke and the inner yoke and machine stitch
Right front
(back side of the fabric)
Left front
(back side of the fabric)
① Match the face sides of the outer yoke and the front bodice and machine stitch
Outer yoke
(back side of the fabric)
② Fold along the finishing line
Inner yoke
(face side of the fabric)
③ Baste and top-stitch
0.2~0.3cm
0.2~0.3cm
Back
(back side of the fabric)

5 Make the collar

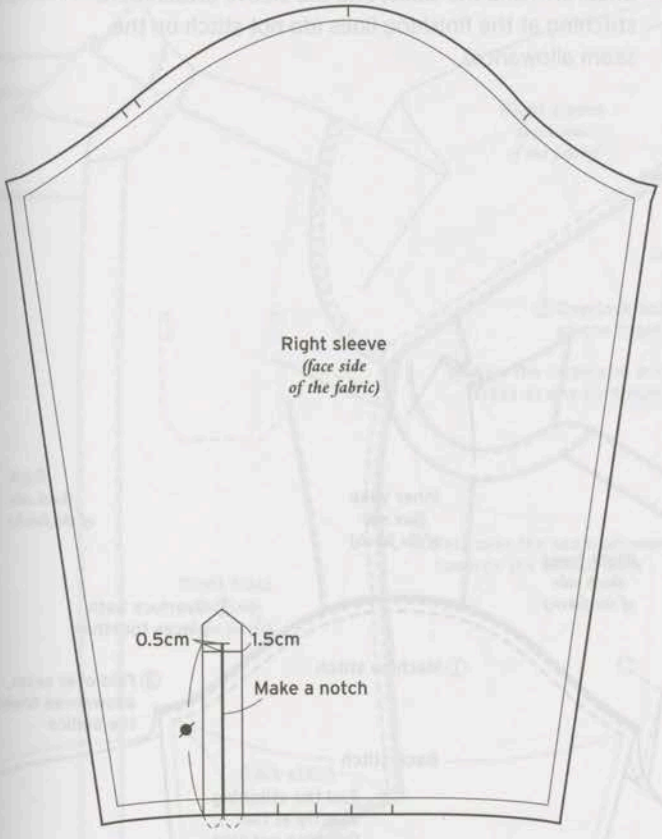

Match the face sides of both collar pieces and machine stitch
Upper Collar
(back side of the fabric)
0.7cm
Leave 0.3cm
Trim
Sew making one diagonal stitch
③Fold the seam allowances on the collar tips
Fold in the order ①~③
Fold along the edge of the machine stitching
Notch
Upper collar
(back side of the fabric)
Make notches in the curved part
②Fold the collar attachment end of the inner collar band along the finishing line and place the upper collar on the outer collar band. Match the notch markings and fasten with pins. Place the inner collar band with the face side facing inwards and baste.
Outer collar band
(face side of the fabric)
Baste
Upper collar
(face side of the fabric)
Inner collar band (back side of the fabric)
0.2~0.3cm
①Turn the upper collar to the right side, flatten the seam using an iron and align perfectly. Then top-stitch along the outer edge of the upper collar
0.7cm
Notch
Trim the seam allowance to 0.3cm
Machine stitch
Machine stitch up to the finishing line
Upper collar
(face side of the fabric)
Upper collar
(face side of the fabric)
Top-stitch 0.2~0.3cm
2cm
2cm
Inner collar band (face side of the fabric)
Press with an iron and neaten the collar band

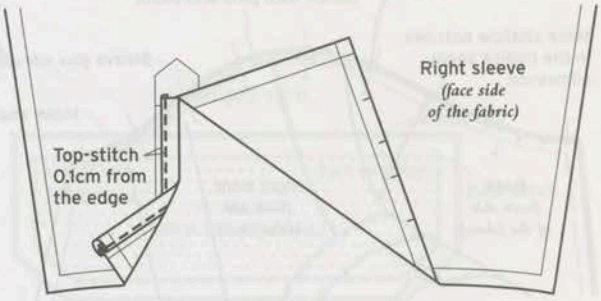
6 Attach the collar

Make 0.3cm to 0.4cm-deep notches in the seam allowance on the neckline of the bodice. Because the neckline is curved and difficult to match with the straight edge of the collar stand, match the markings first, then fasten with pins and baste.

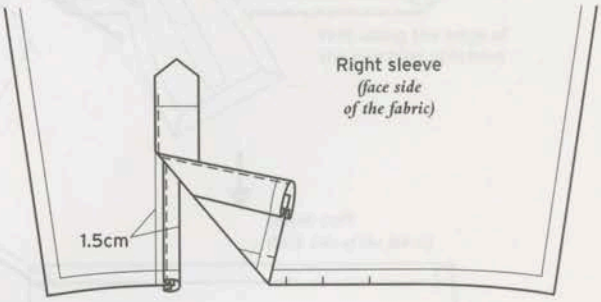


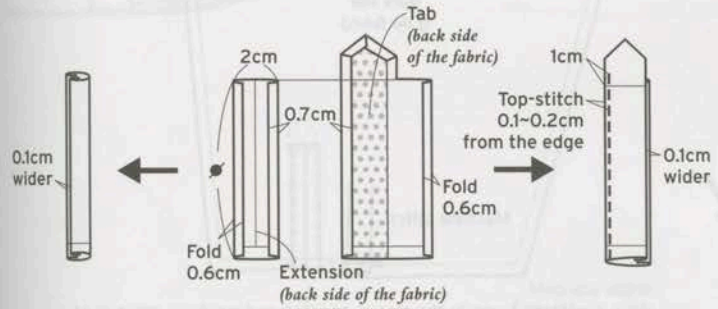
7 Make the tab opening for the sleeve opening



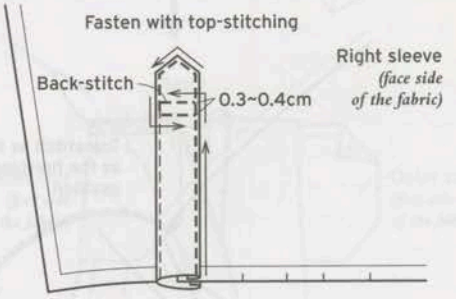


Apply starch to the seam allowances on the tab, insert the other cut edge and press with an iron

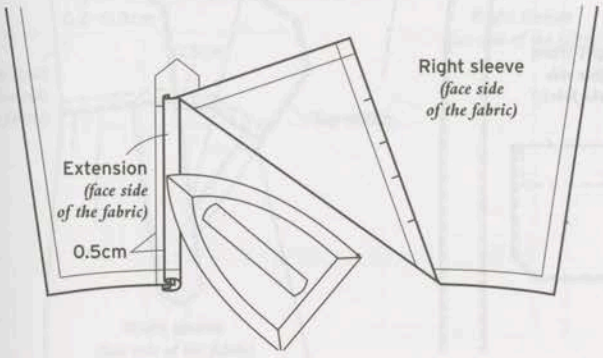


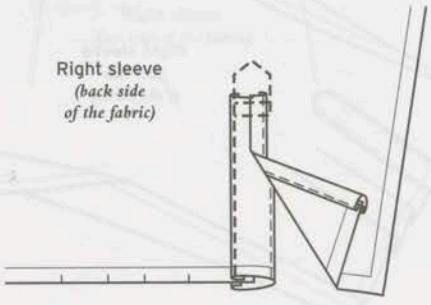


Fasten with top-stitching



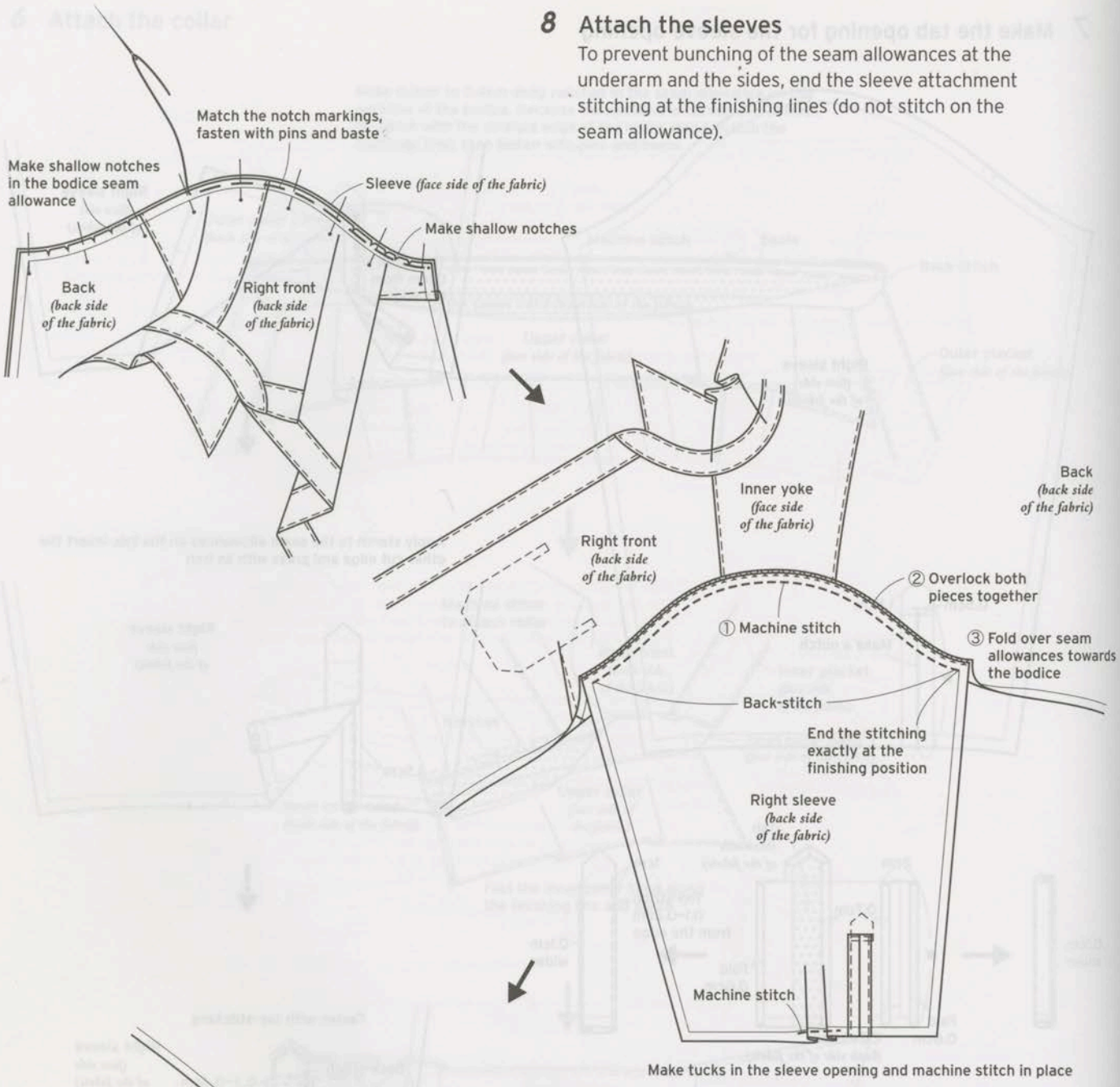
Apply starch on the seam allowance of the extension, then insert the cut edges that have been notched and press with an iron to hold in place



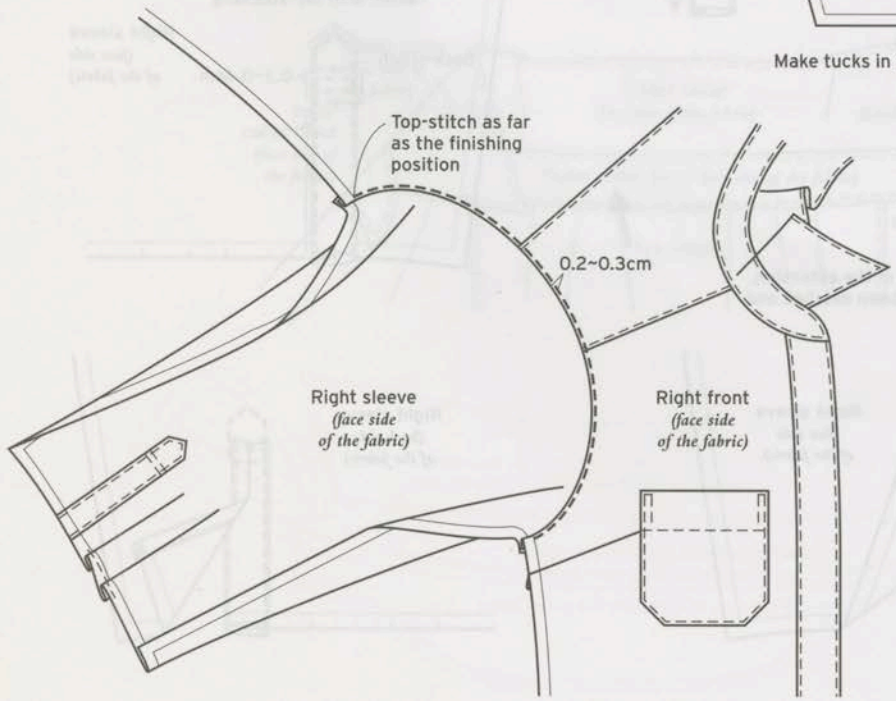


8 Attach the sleeves

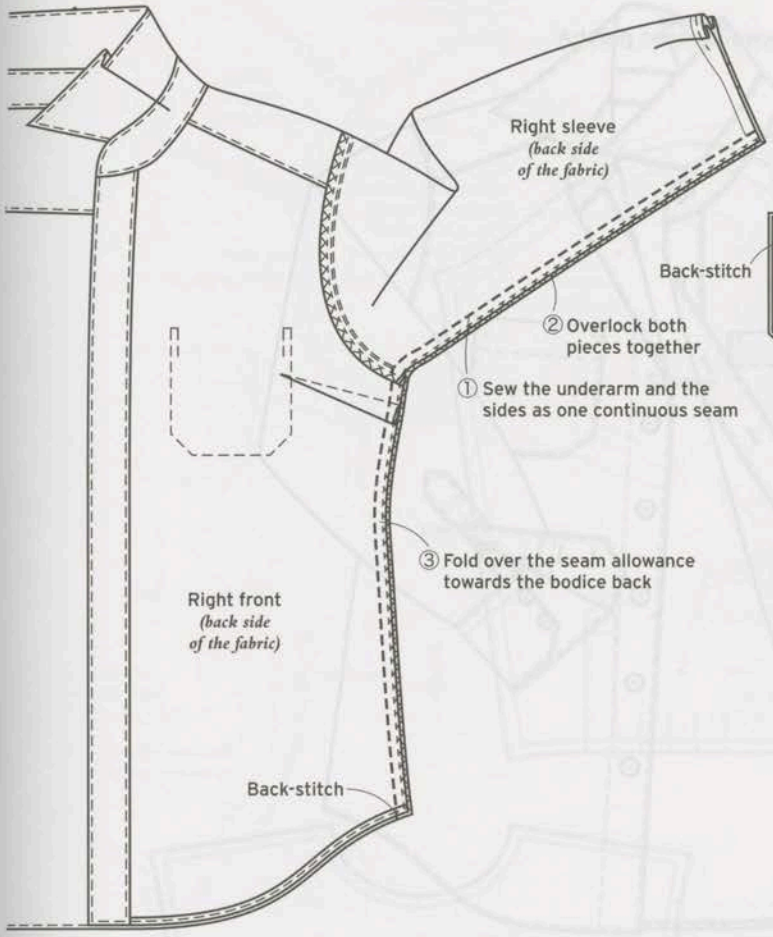
To prevent bunching of the seam allowances at the underarm and the sides, end the sleeve attachment stitching at the finishing lines (do not stitch on the seam allowance).


Match the notch markings, fasten with pins and baste
Make shallow notches in the bodice seam allowance
Sleeve (face side of the fabric)
Make shallow notches
Back (back side of the fabric)
Right front (back side of the fabric)
Inner yoke (face side of the fabric)
Back (back side of the fabric)
Right front (back side of the fabric)
② Overlock both pieces together
① Machine stitch
③ Fold over seam allowances towards the bodice
Back-stitch
End the stitching exactly at the finishing position
Right sleeve (back side of the fabric)
Machine stitch

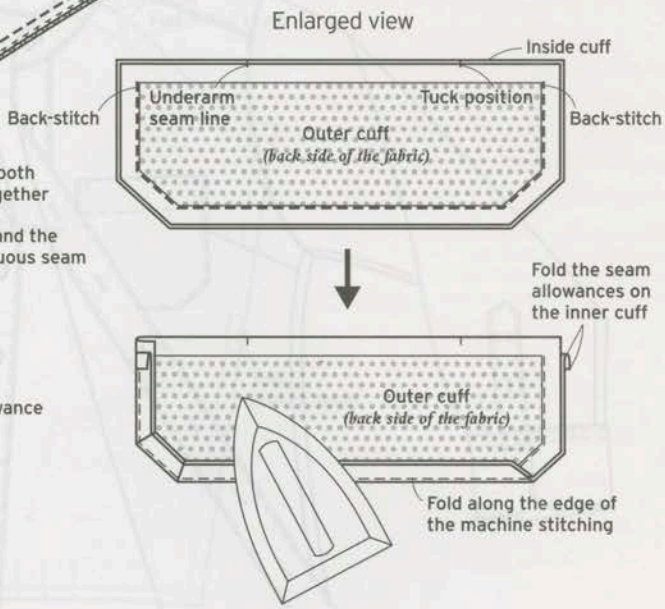
Make tucks in the sleeve opening and machine stitch in place

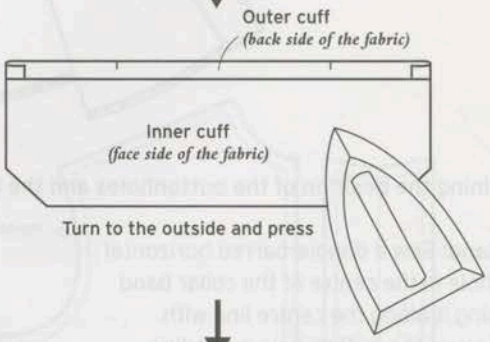

Top-stitch as far as the finishing position
0.2~0.3cm
Right sleeve (face side of the fabric)
Right front (face side of the fabric)

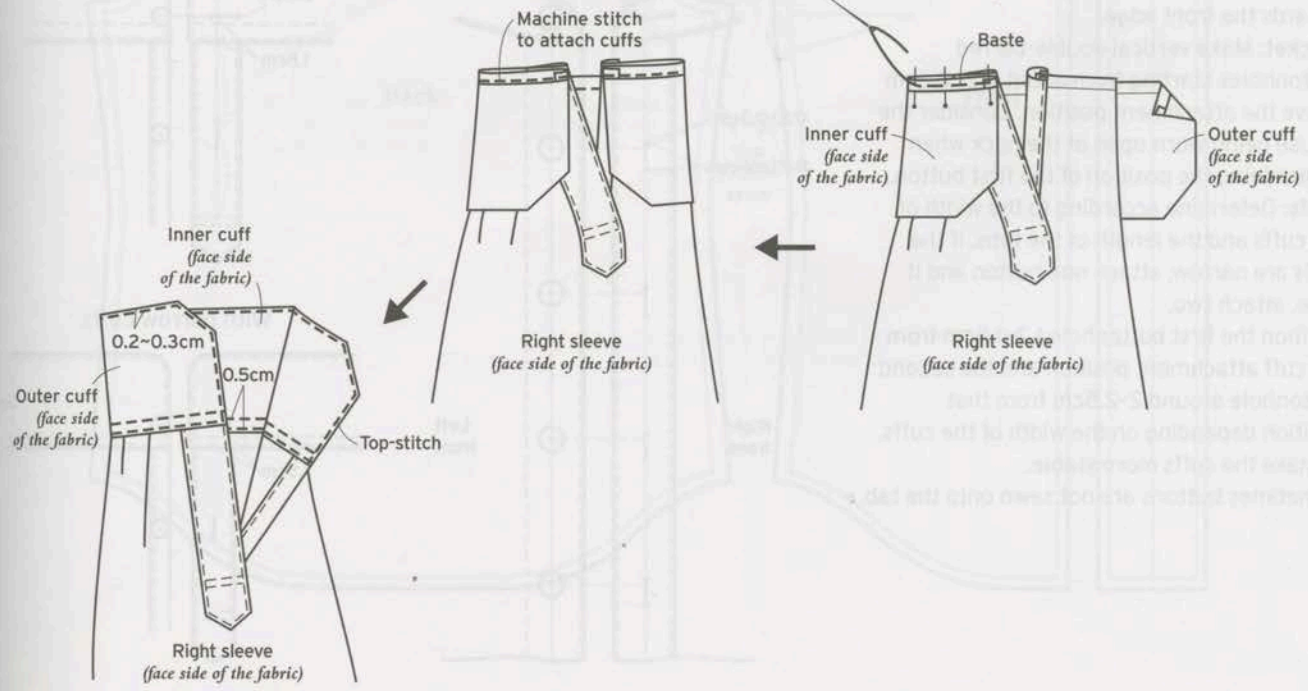
9 Sew the underarms and the sides


Right sleeve
(back side of the fabric)
② Overlock both pieces together
① Sew the underarm and the sides as one continuous seam
③ Fold over the seam allowance towards the bodice back
Right front
(back side of the fabric)
Back-stitch

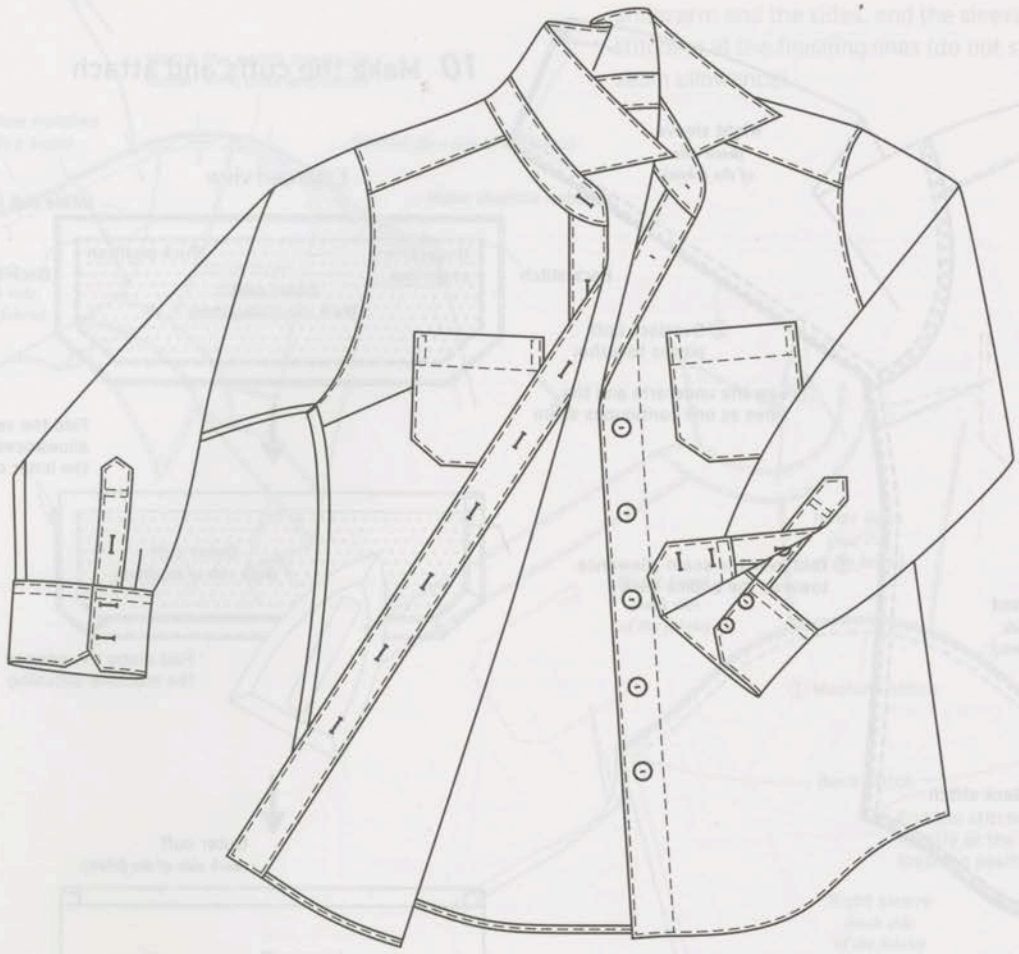
10 Make the cuffs and attach





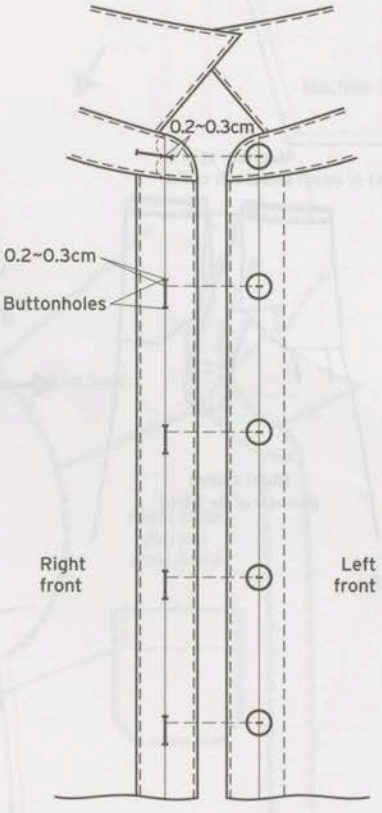


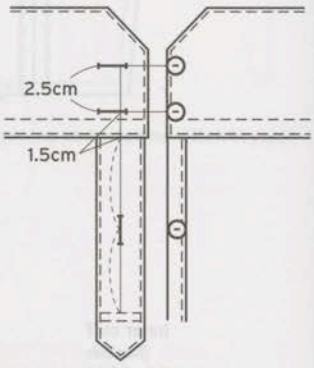
11 Make buttonholes and attach buttons



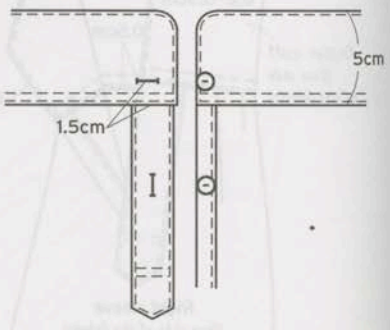
Determining the position of the buttonholes and the buttons

Collar band: Sew a double-barred horizontal button-hole in the centre of the collar band positioning it along the centre line with 0.3~0.5cm of the button-hole extending towards the front edge.
Placket: Make vertical double-barred buttonholes starting from about 0.2~0.3cm above the attachment position. Consider the blouse being worn open at the neck when determining the position of the first button.
Cuffs: Determine according to the width of the cuffs and the length of the tabs. If the cuffs are narrow, attach one button and if wide, attach two.
Position the first buttonhole 1.2~1.5cm from the cuff attachment position and the second buttonhole around 2~2.5cm from that position depending on the width of the cuffs, to make the cuffs more stable.
Sometimes buttons are not sewn onto the tab.



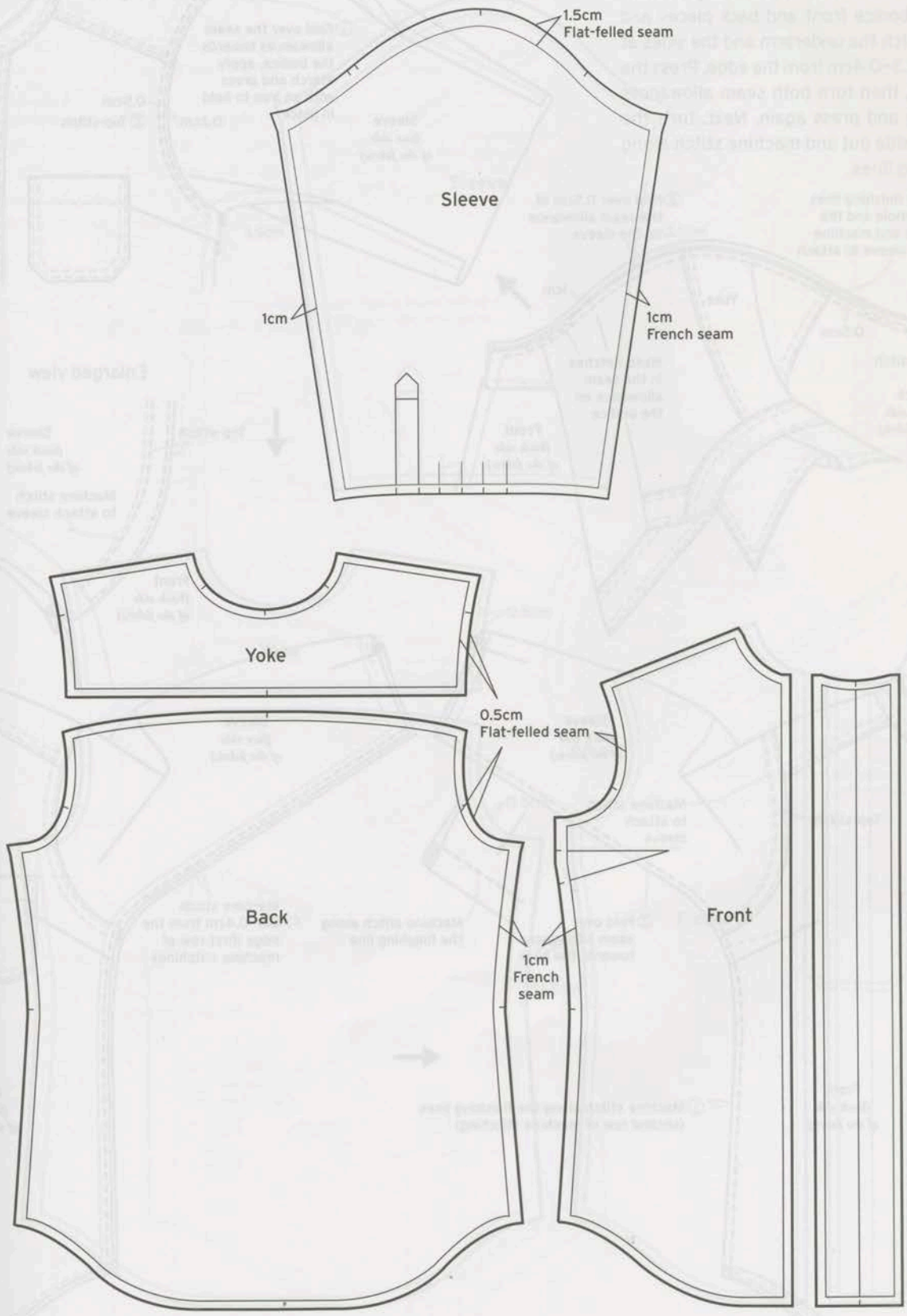


With narrow cuffs



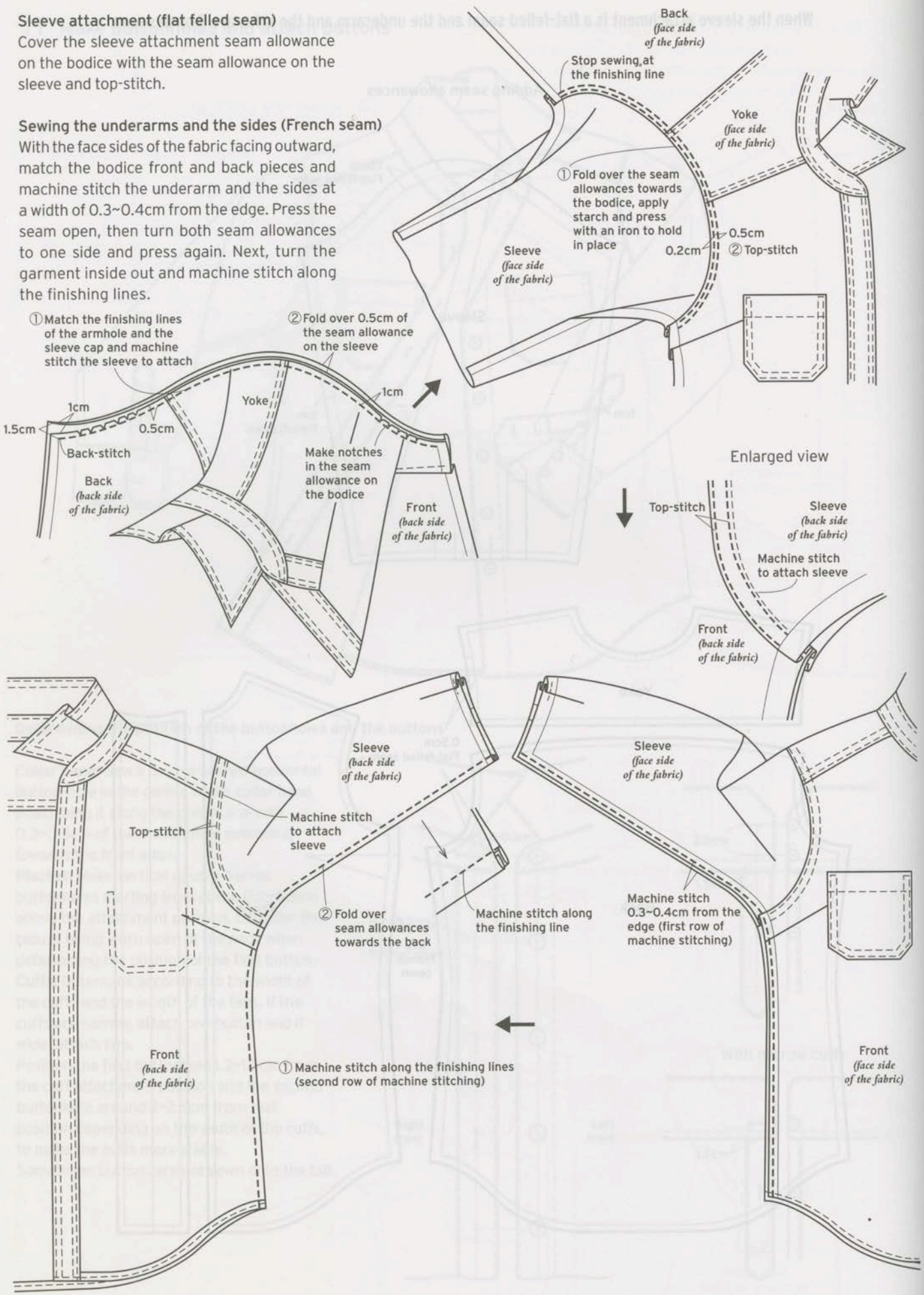
When the sleeve attachment is a flat-felled seam and the underarm and the sides are French seams

Adding seam allowances



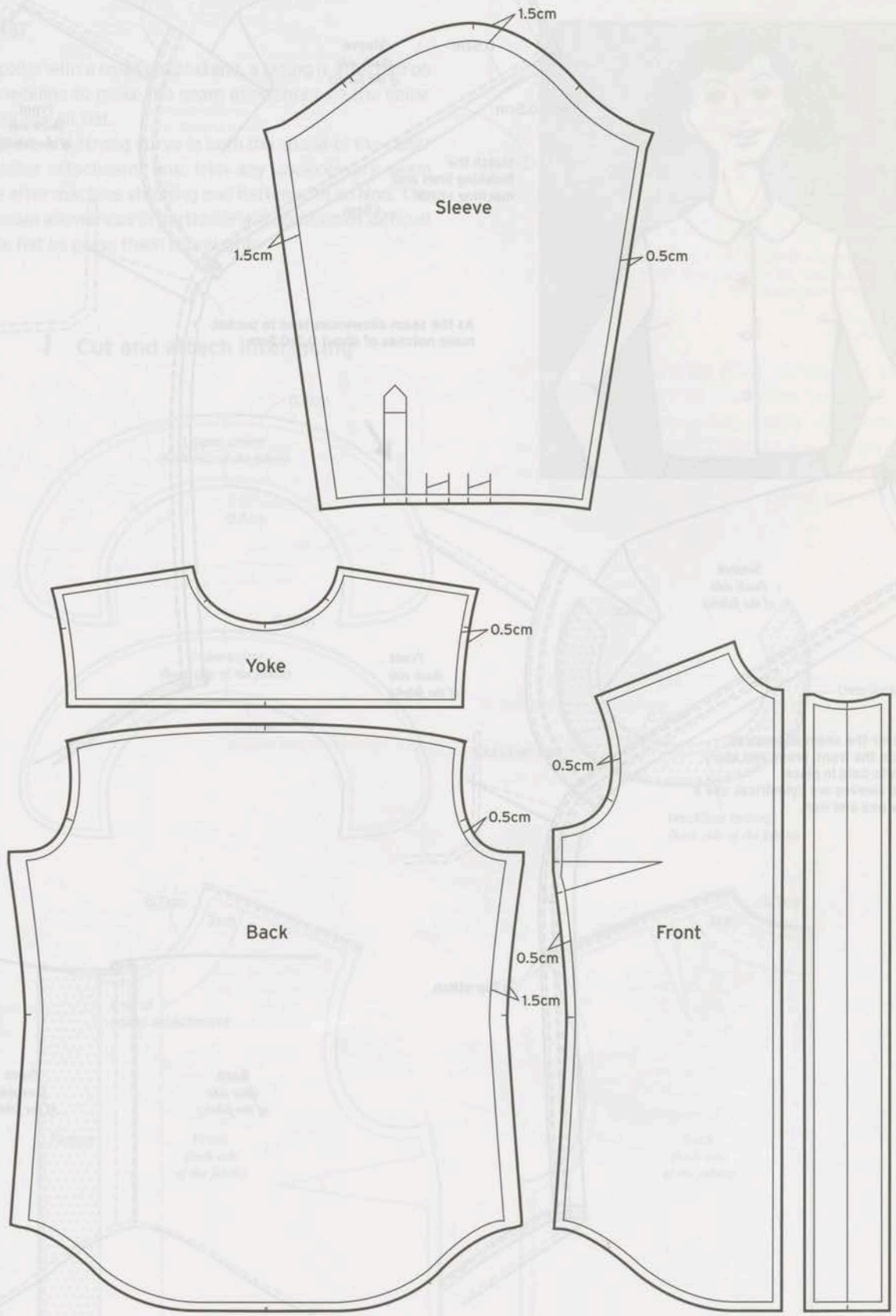
Sleeve attachment (flat felled seam)
Cover the sleeve attachment seam allowance on the bodice with the seam allowance on the sleeve and top-stitch.

Sewing the underarms and the sides (French seam)
With the face sides of the fabric facing outward, match the bodice front and back pieces and machine stitch the underarm and the sides at a width of 0.3~0.4cm from the edge. Press the seam open, then turn both seam allowances to one side and press again. Next, turn the garment inside out and machine stitch along the finishing lines.


Back
(face side of the fabric)
Stop sewing at the finishing line
Yoke
(face side of the fabric)
① Fold over the seam allowances towards the bodice, apply starch and press with an iron to hold in place
0.5cm
0.2cm
② Top-stitch
Sleeve
(face side of the fabric)
① Match the finishing lines of the armhole and the sleeve cap and machine stitch the sleeve to attach
② Fold over 0.5cm of the seam allowance on the sleeve
1cm
1.5cm
0.5cm
Back-stitch
Yoke
1cm
Back
(back side of the fabric)
Make notches in the seam allowance on the bodice
Front
(back side of the fabric)
Enlarged view
Top-stitch
Sleeve
(back side of the fabric)
Machine stitch to attach sleeve
Front
(back side of the fabric)
Sleeve
(back side of the fabric)
Top-stitch
Machine stitch to attach sleeve
② Fold over seam allowances towards the back
Machine stitch along the finishing line
Sleeve
(face side of the fabric)
Machine stitch 0.3~0.4cm from the edge (first row of machine stitching)
Front
(back side of the fabric)
① Machine stitch along the finishing lines (second row of machine stitching)
Front
(face side of the fabric)

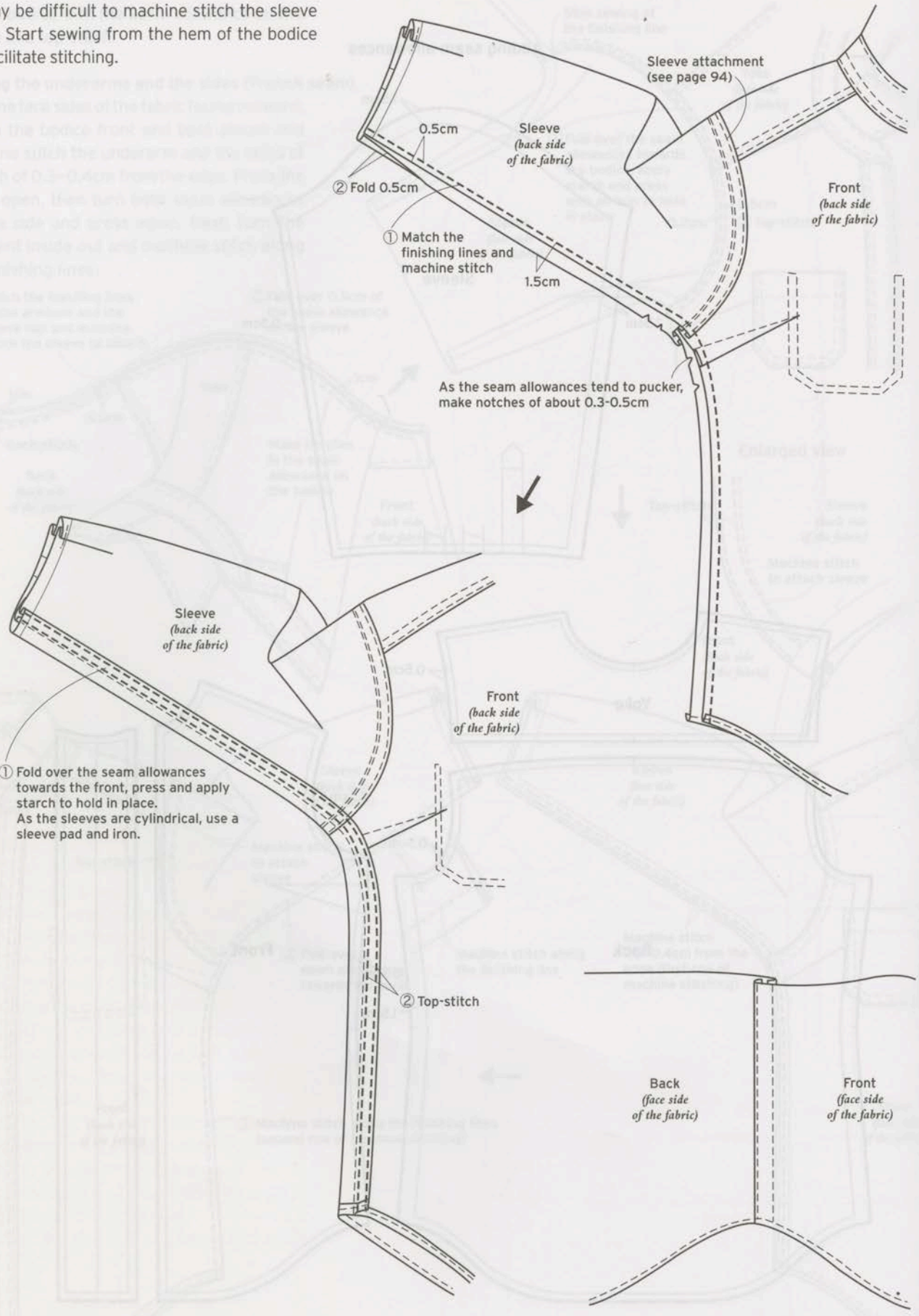
When the sleeve attachment, the underarm and the side seams are flat-felled seams

Adding seam allowances



Sewing the underarms and the side seams

When top-stitching the underarm and the sides, it may be difficult to machine stitch the sleeve area. Start sewing from the hem of the bodice to facilitate stitching.



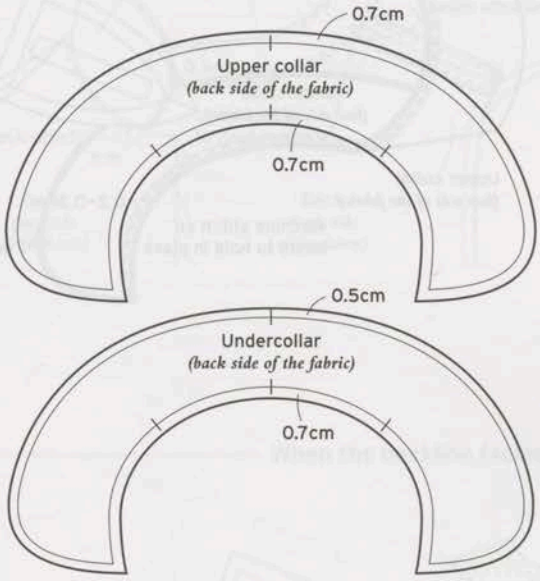
6. Sewing Individual Parts

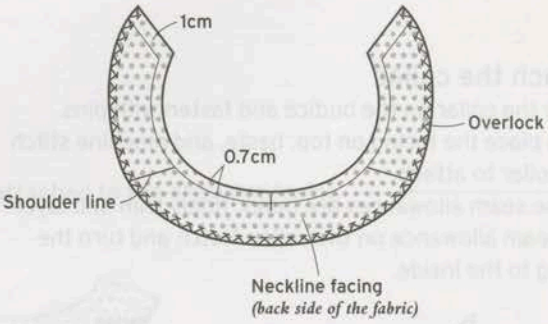
The following is an explanation of sewing techniques for individual parts

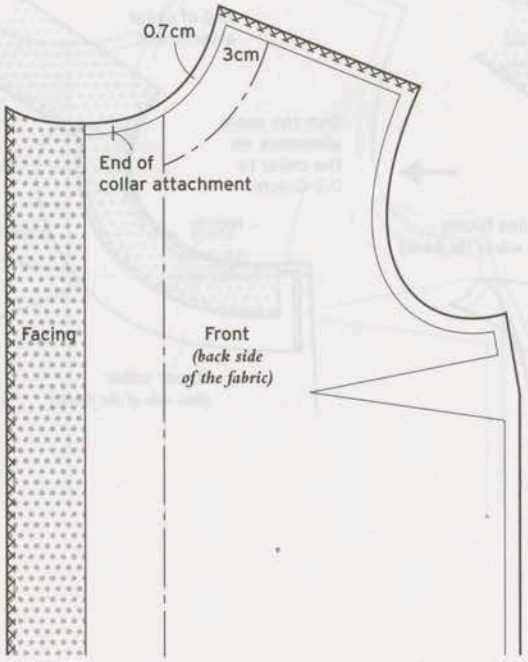
Flat collar

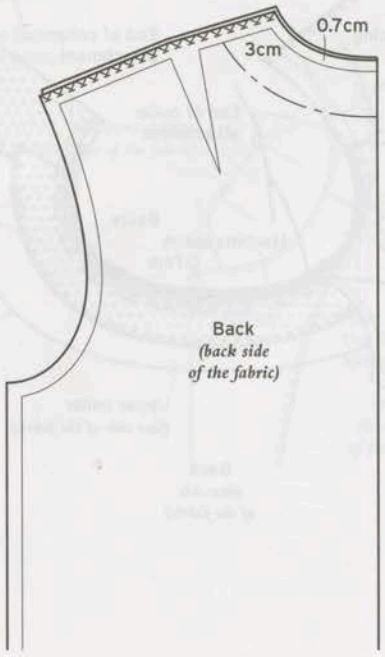
For a flat collar with a small collar stand, a facing is attached on the back neckline to make the seam allowances on the collar attachment line sit flat.
Because there is a strong curve in both the shape of the collar and the collar attachment line, trim any unnecessary seam allowance after machine stitching and flatten with an iron. The neckline seam allowances in particular are sometimes difficult to make lie flat so press them thoroughly.

1 Cut and attach interfacing



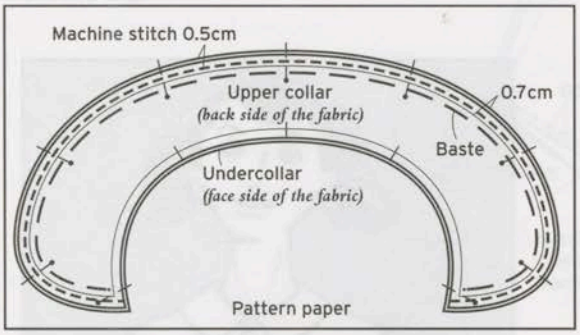




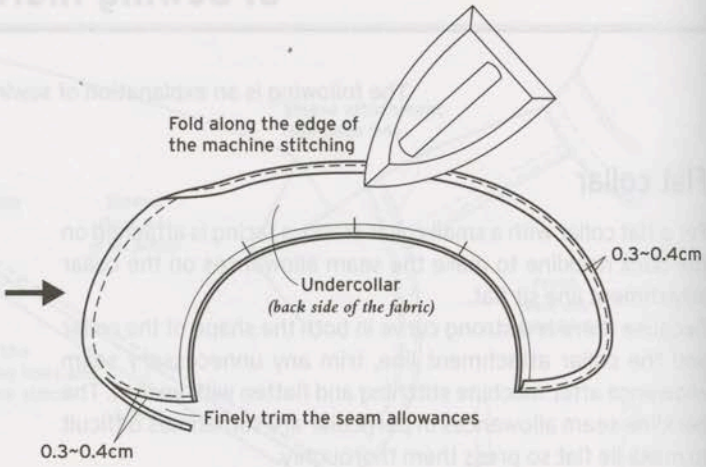


2 Sew along the outside edge of the collar

Turn the collar inside out and arrange the cut edges of the fabric. Match the notch markings, baste and machine stitch.

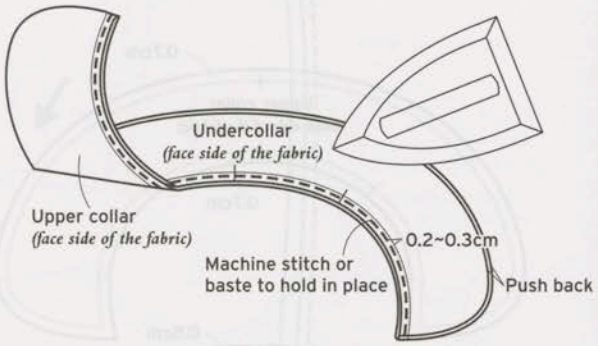


With light-weight fabric or fabric that is difficult to handle, spread paper such as pattern paper, fasten with pins where required and machine stitch



3 Shape the collar with an iron

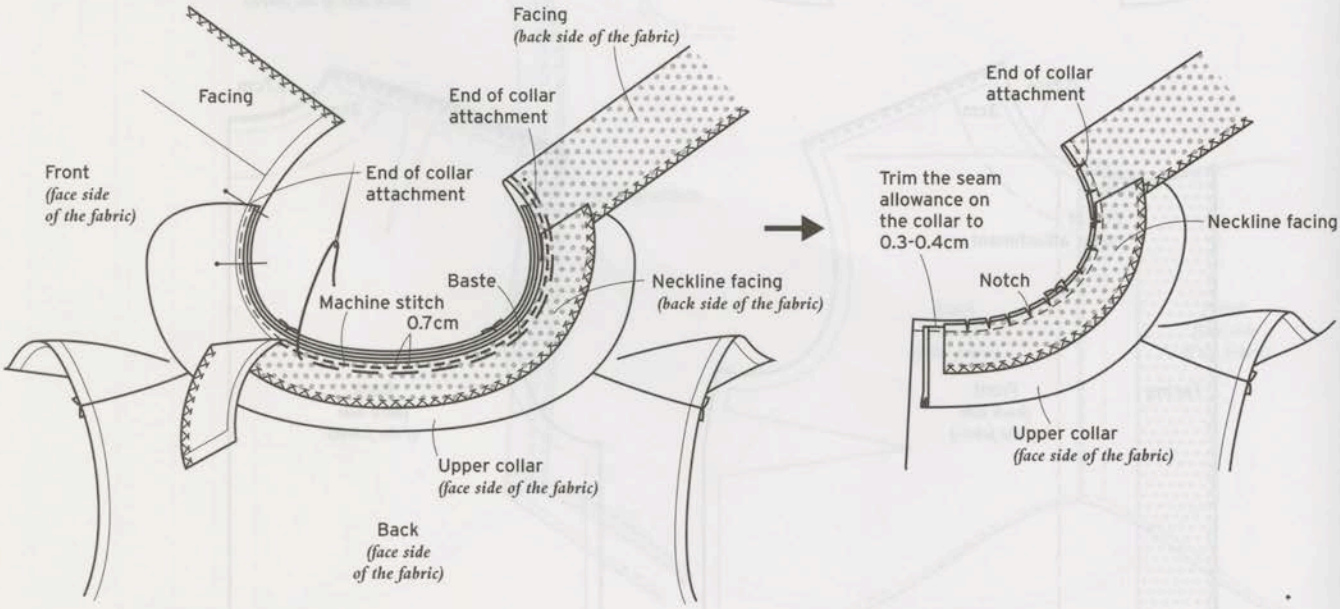
Press the upper collar with an iron pushing back the undercollar slightly so that the seam is not seen from the top. Match the notch markings and machine stitch or baste the collar attachment seam allowances to fasten.



4 Attach the collar

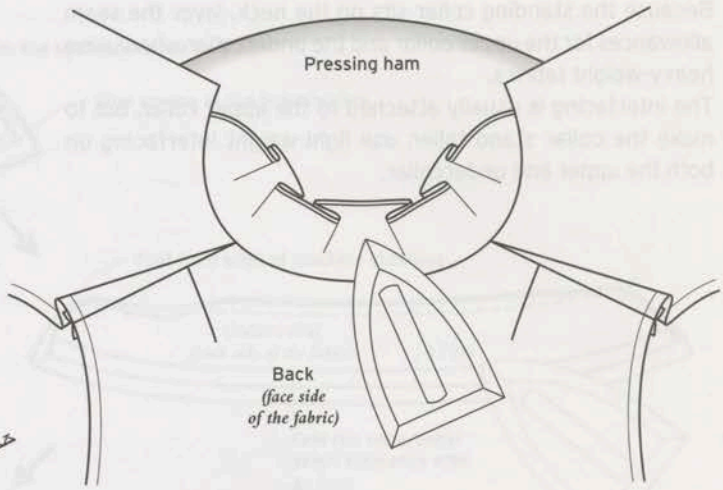
Place the collar on the bodice and fasten with pins. Then place the facing on top, baste, and machine stitch the collar to attach.

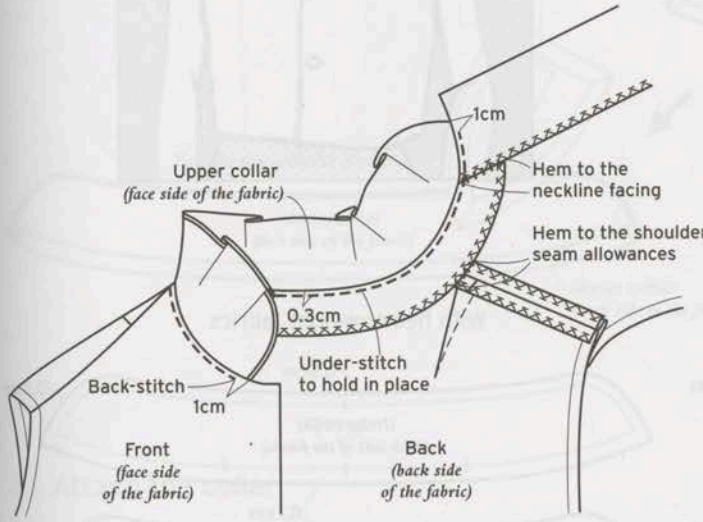
As the seam allowances are bulky, finely trim and layer the seam allowance on the collar. Notch and turn the facing to the inside.



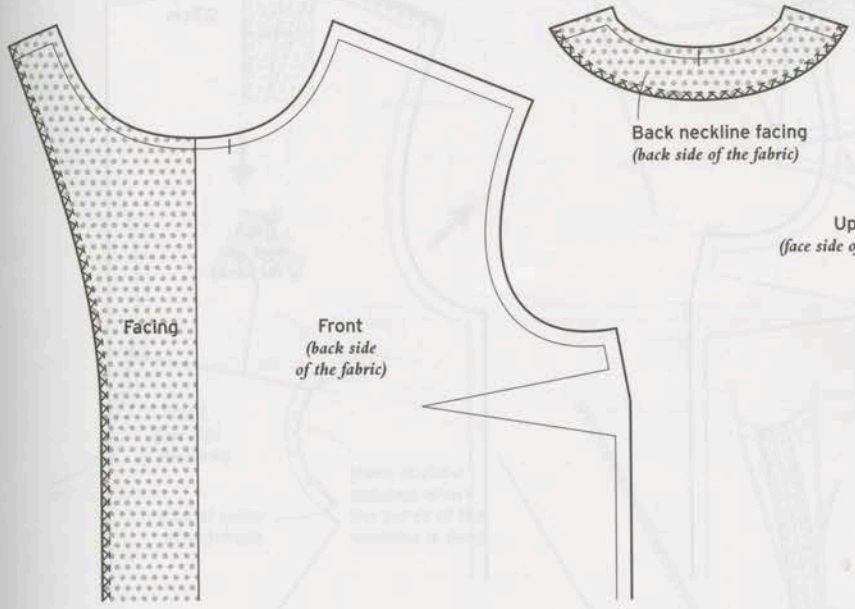
5 Neaten the collar attachment seam

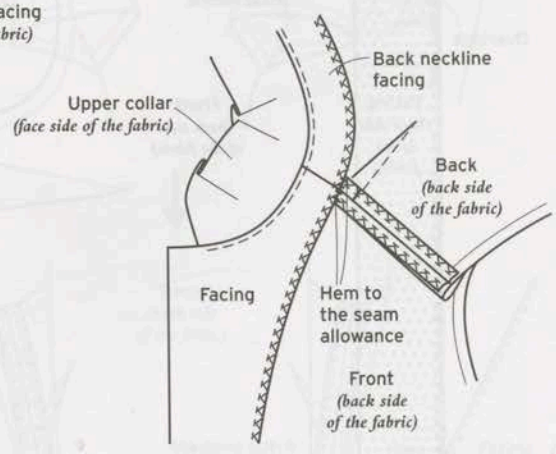
Press from the bodice side and the facing side as if to stretch the collar as shown on the right. Under-stitch to make the collar attachment seam allowances lie flat.





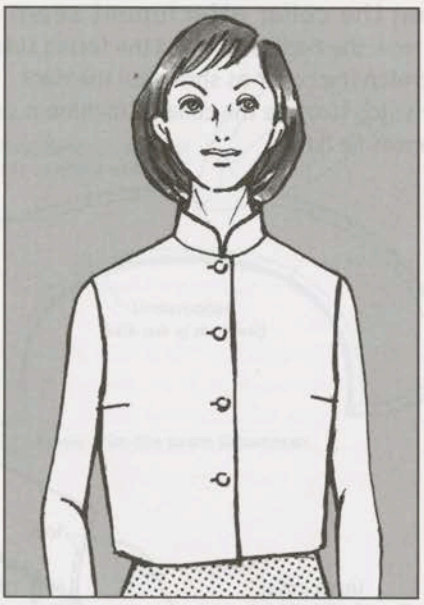
When the neckline facing is attached to the shoulder facing





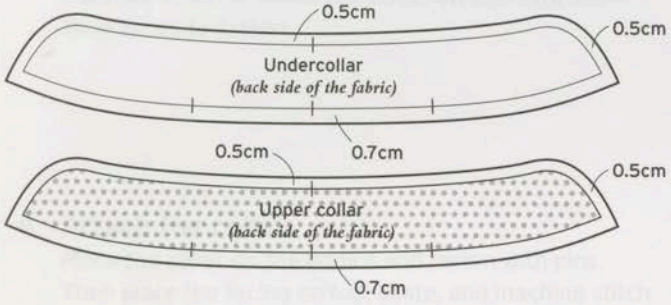
Standing collar

Because the standing collar sits on the neck, layer the seam allowances for the upper collar and the undercollar when using heavy-weight fabrics.
The interfacing is usually attached to the upper collar, but to make the collar stand taller, use light-weight interfacing on both the upper and undercollar.

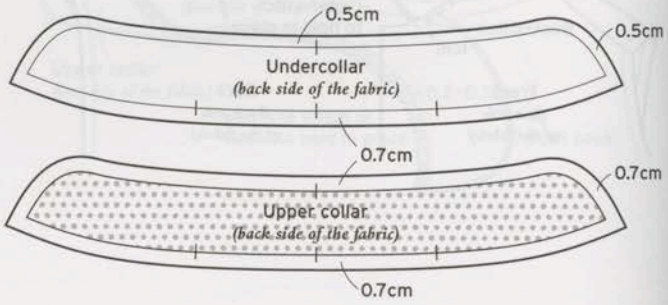


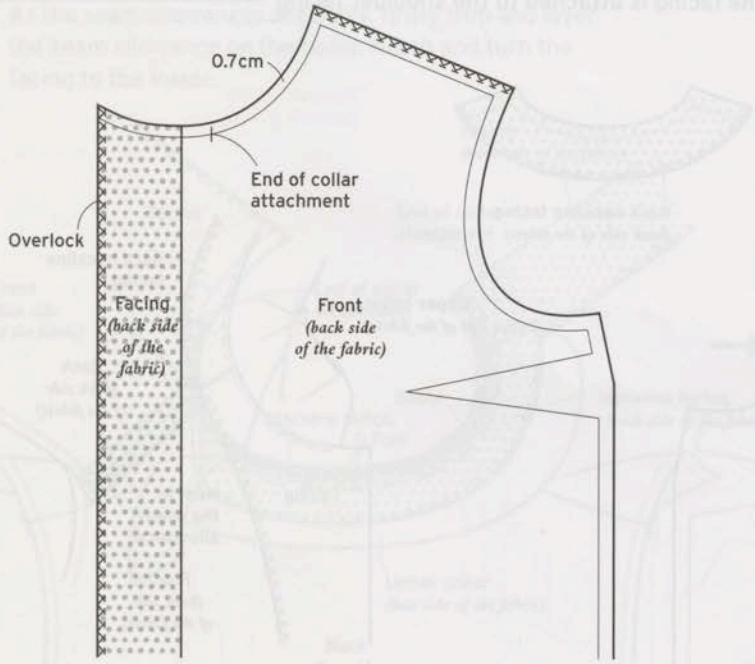
1 Cut and attach interfacing

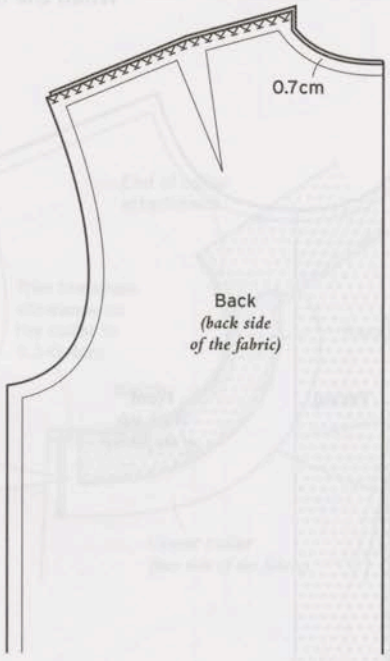
With light-weight fabrics



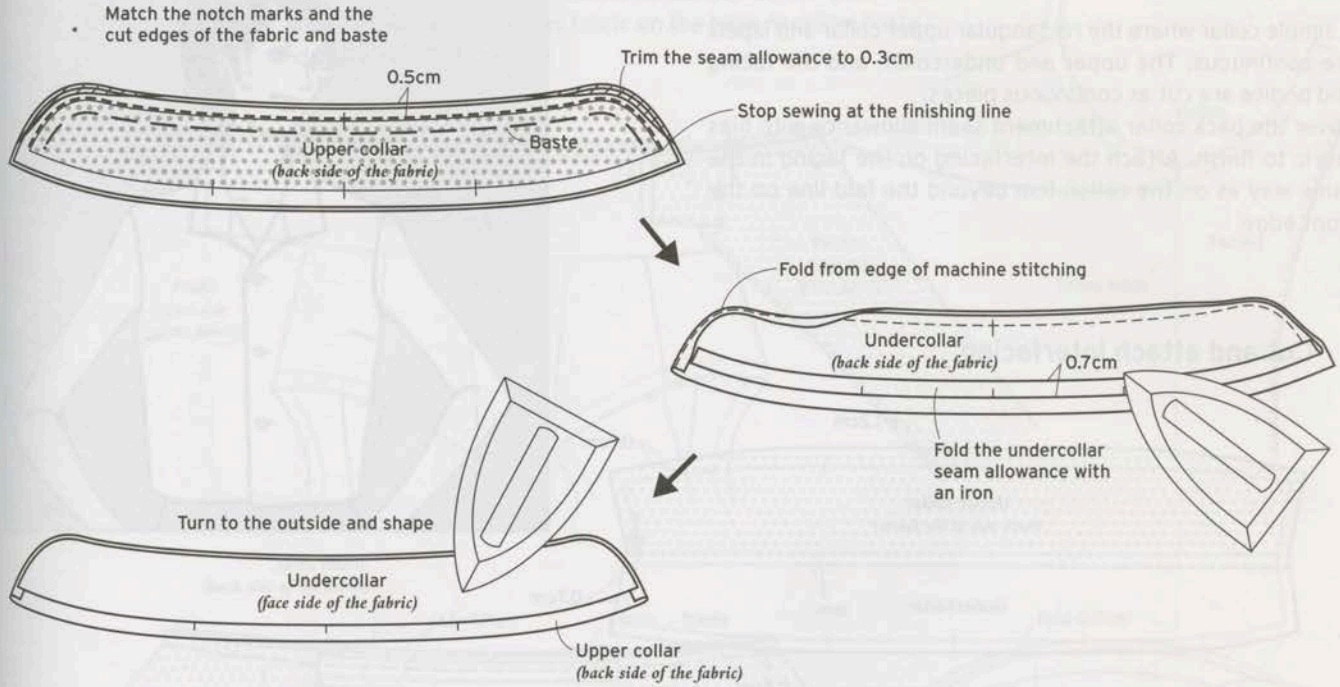
With heavy-weight fabrics



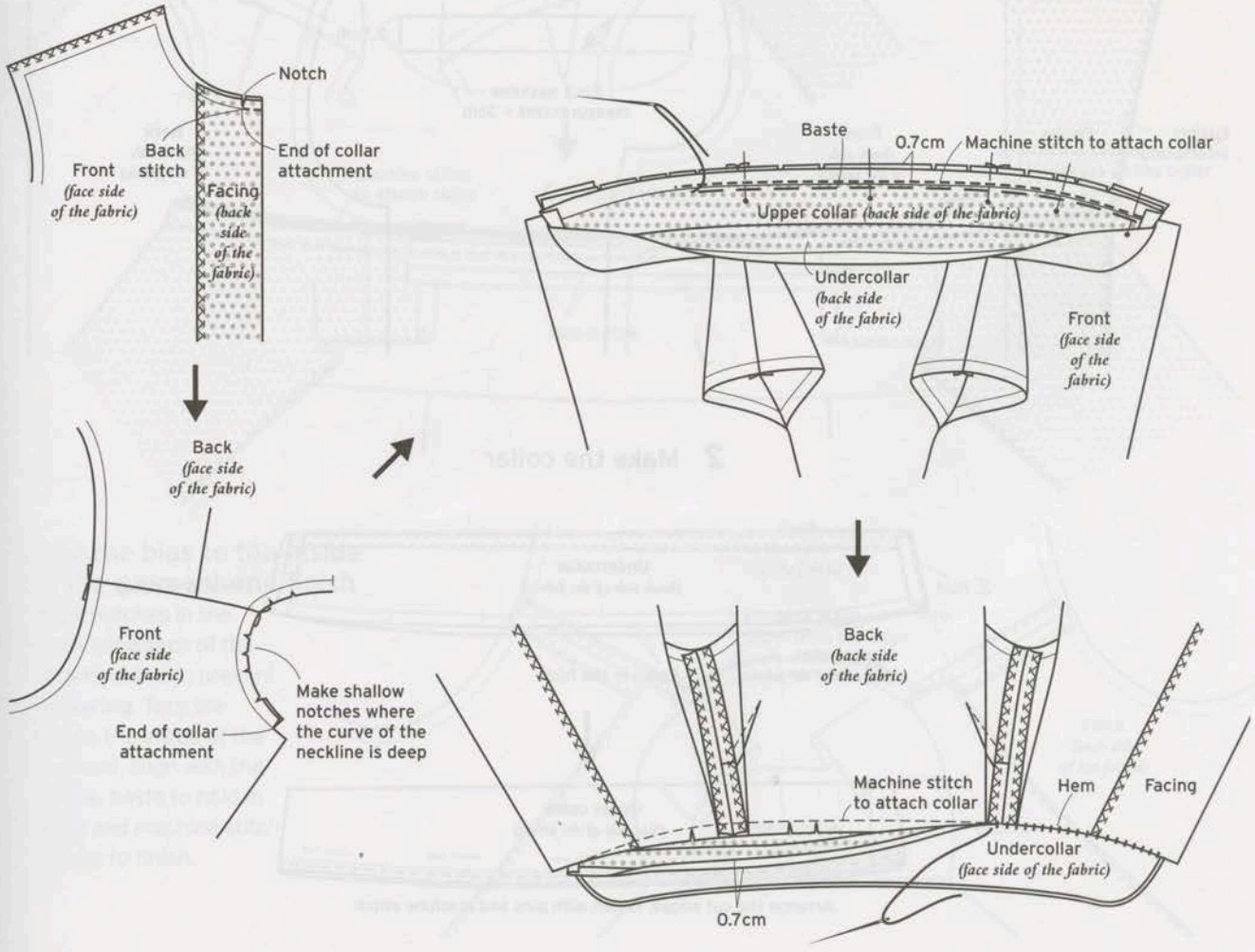




2 Make the collar

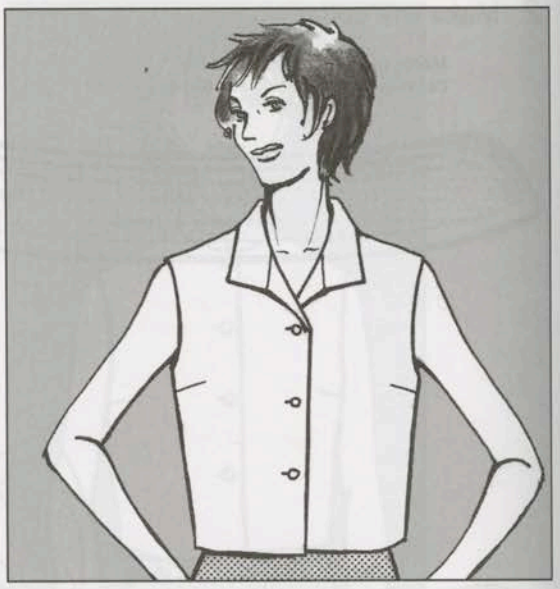

Match the notch marks and the cut edges of the fabric and baste
0.5cm
Trim the seam allowance to 0.3cm
Stop sewing at the finishing line
Upper collar
(back side of the fabric)
Baste
Fold from edge of machine stitching
Undercollar
(back side of the fabric)
0.7cm
Fold the undercollar seam allowance with an iron
Turn to the outside and shape
Undercollar
(face side of the fabric)
Upper collar
(back side of the fabric)

3 Attach the collar

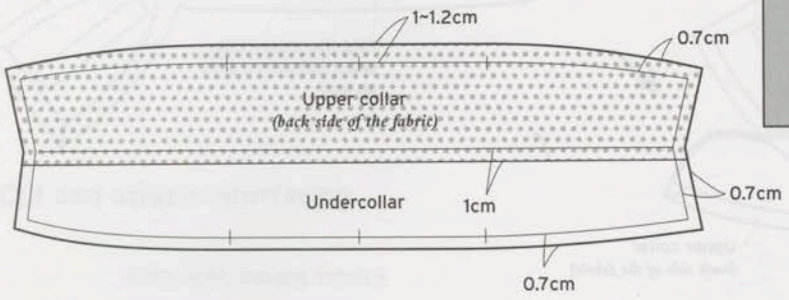


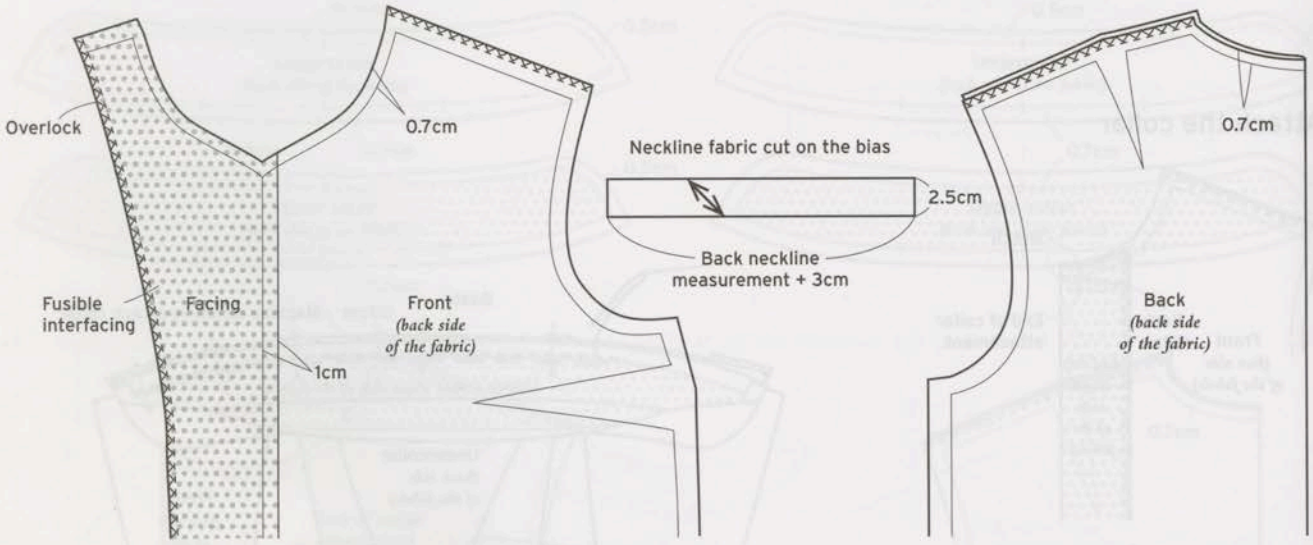
Oblong collar

A simple collar where the rectangular upper collar and lapels are continuous. The upper and undercollar, and the facing and bodice are cut as continuous pieces.
Cover the back collar attachment seam allowance with bias fabric to finish. Attach the interfacing on the facing in the same way as on the collar, 1cm beyond the fold line on the front edge.

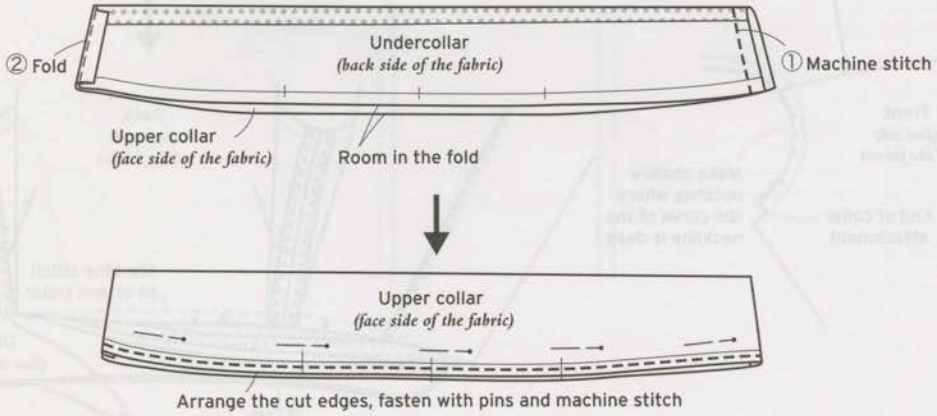


1 Cut and attach interfacing



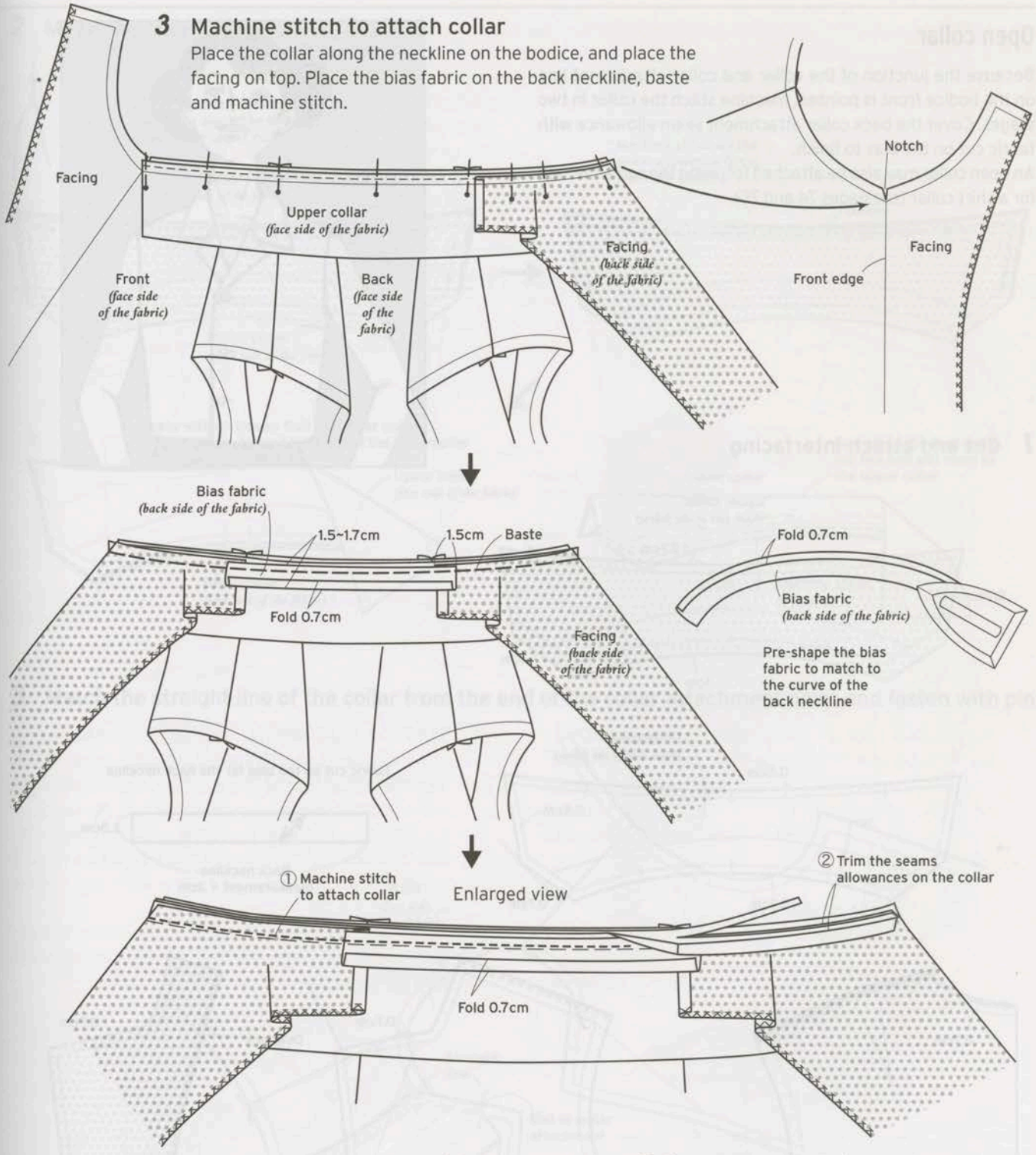


2 Make the collar



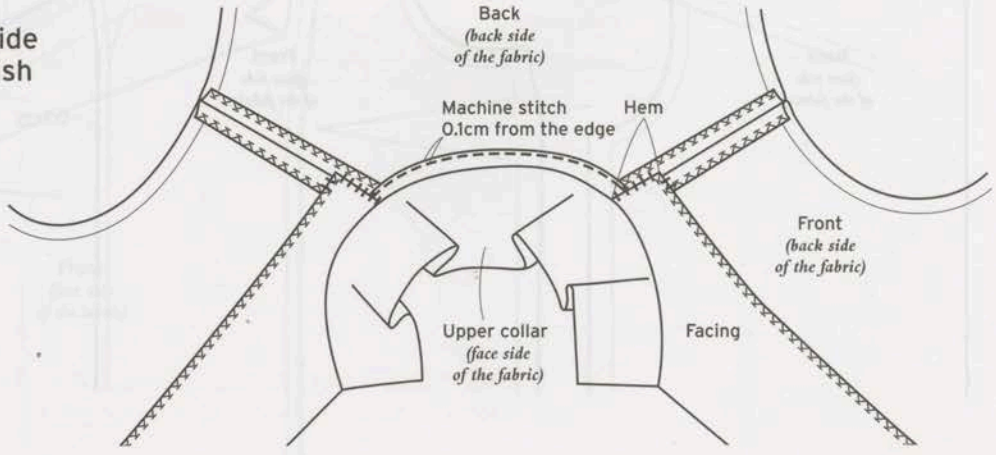
3 Machine stitch to attach collar

Place the collar along the neckline on the bodice, and place the facing on top. Place the bias fabric on the back neckline, baste and machine stitch.



4 Fold the bias to the inside of the garment and finish

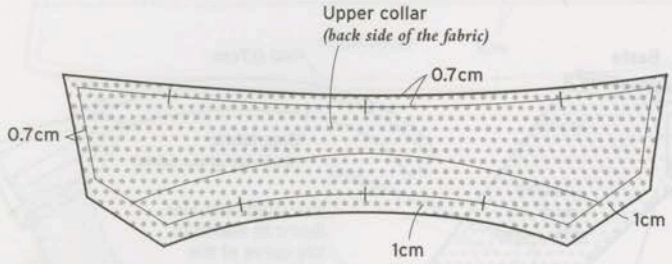
Make notches in the seam allowance of the back neckline to prevent puckering. Turn the bias to the inside of the garment, align with the bodice, baste to hold in place and machine stitch or hem to finish.

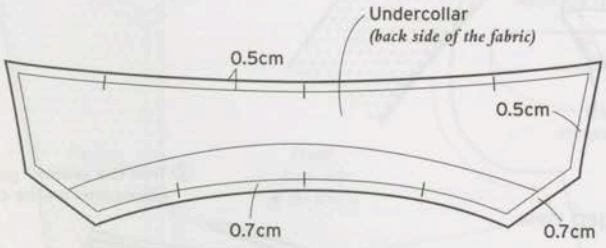


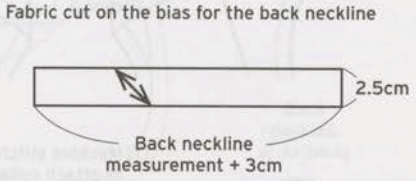
Open collar

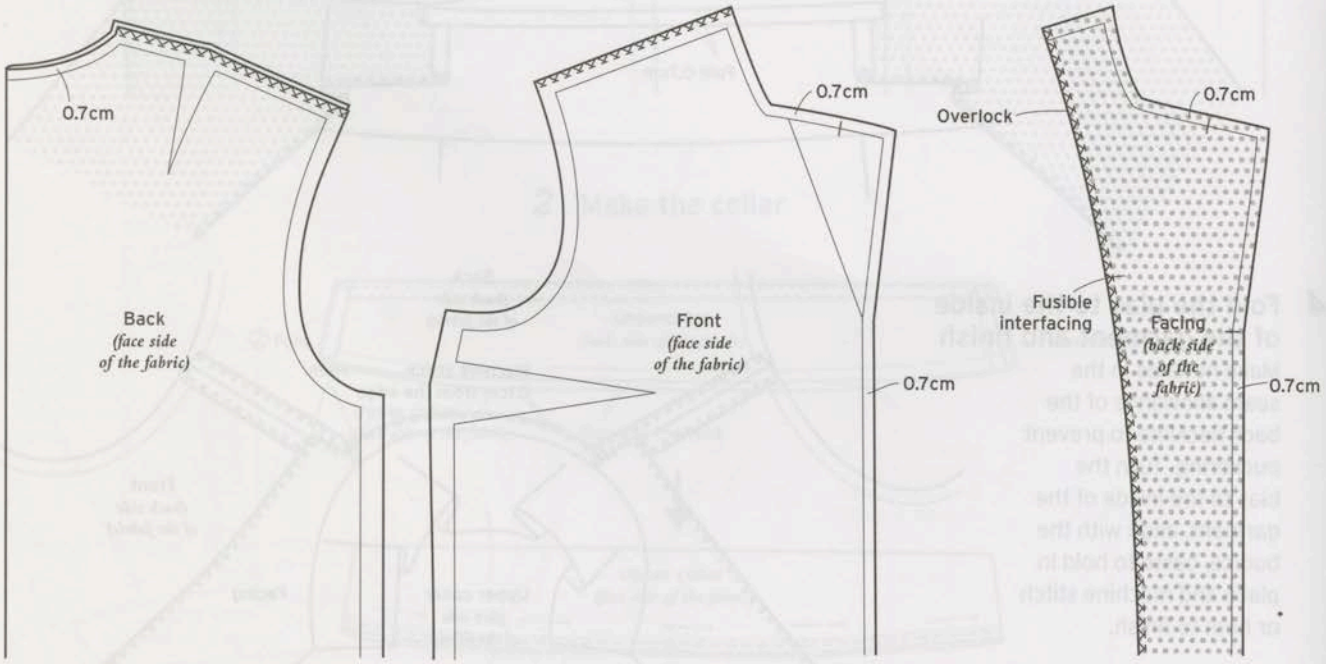
Because the junction of the collar and collar attachment line on the bodice front is pointed, machine stitch the collar in two stages. Cover the back collar attachment seam allowance with fabric cut on the bias to finish.
An open collar may also be attached following the same method for a shirt collar (see pages 74 and 75).

1 Cut and attach interfacing

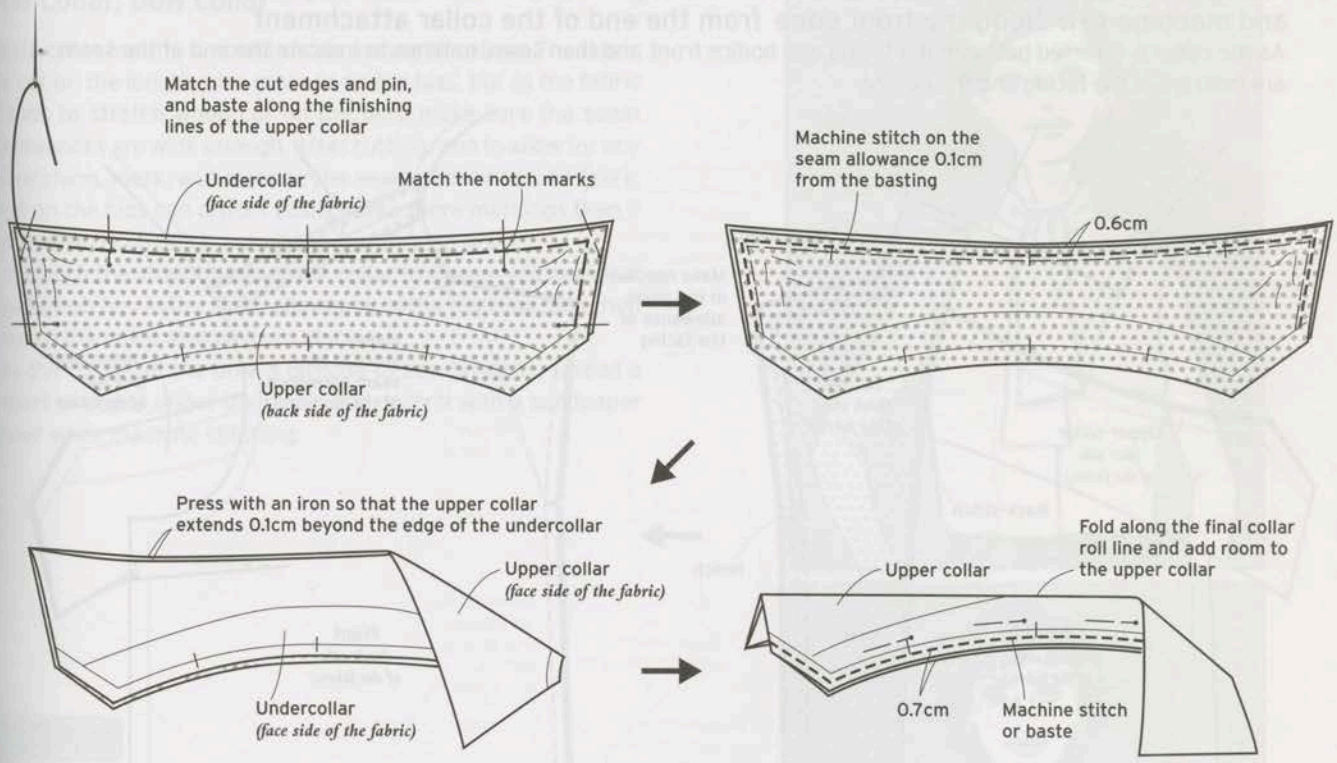




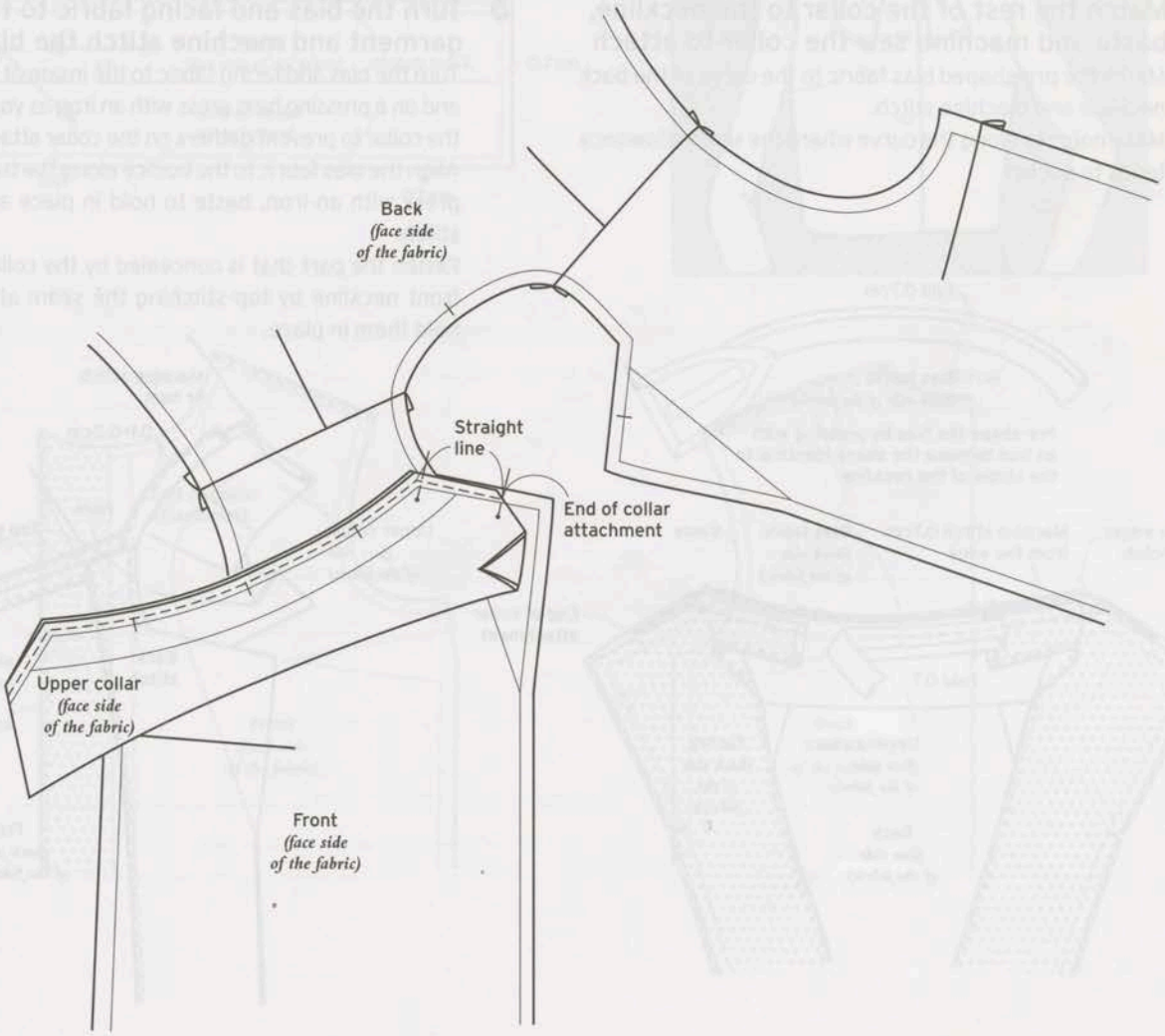




2 Make the collar

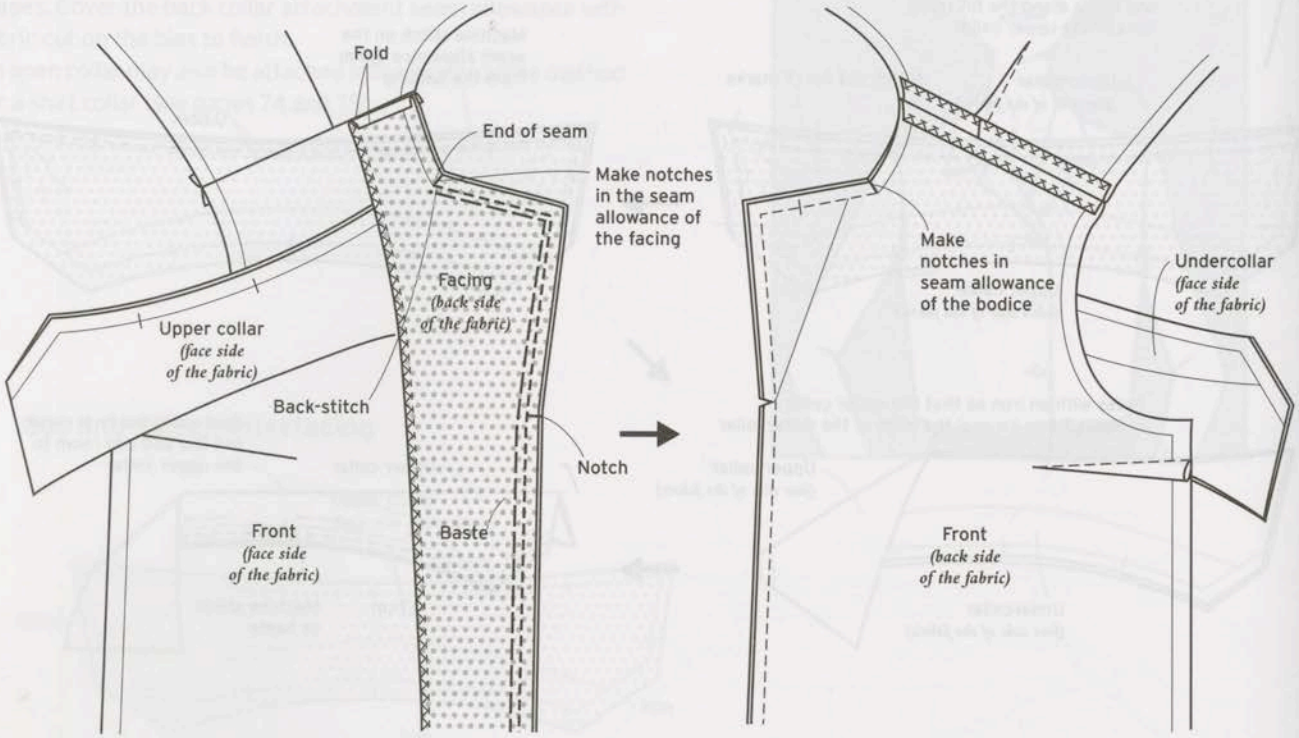

Match the cut edges and pin, and baste along the finishing lines of the upper collar
Undercollar
(face side of the fabric)
Match the notch marks
Upper collar
(back side of the fabric)
Machine stitch on the seam allowance 0.1cm from the basting
0.6cm
Press with an iron so that the upper collar extends 0.1cm beyond the edge of the undercollar
Upper collar
(face side of the fabric)
Undercollar
(face side of the fabric)
Fold along the final collar roll line and add room to the upper collar
Upper collar
0.7cm
Machine stitch or baste

3 Match the straight line of the collar from the end of the collar attachment point and fasten with pins



4 Match the facing on the bodice front with the right sides of the fabric together, baste and machine sew along the front edge from the end of the collar attachment

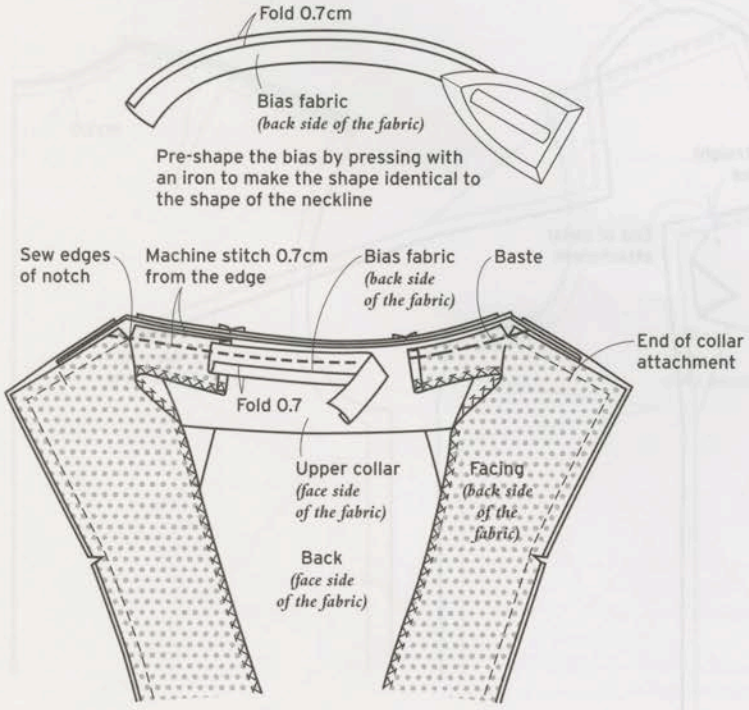
As the collar is inserted between the facing and bodice front and then sewn, notches to indicate the end of the seam are inserted in the facing and the bodice.


Fold
End of seam
Make notches in the seam allowance of the facing
Facing (back side of the fabric)
Upper collar (face side of the fabric)
Back-stitch
Notch
Front (face side of the fabric)
Baste
Make notches in seam allowance of the bodice
Undercollar (face side of the fabric)
Front (back side of the fabric)

5 Match the rest of the collar to the neckline, baste and machine sew the collar to attach

Match the pre-shaped bias fabric to the curve of the back neckline and machine stitch.

Make notches along the curve where the seam allowance tends to pucker.

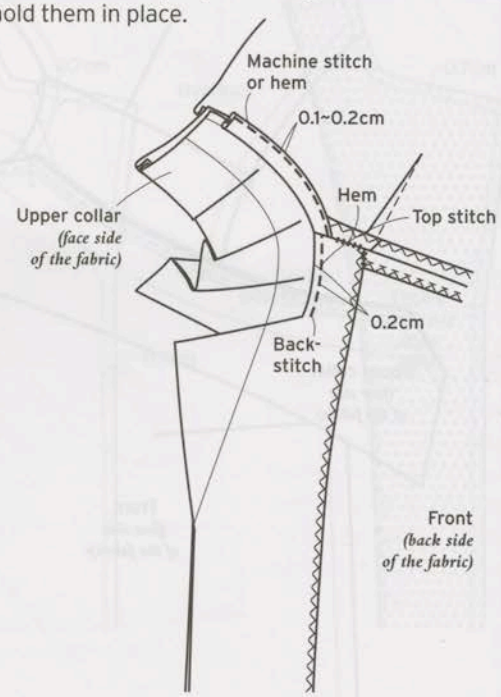

Fold 0.7cm
Bias fabric (back side of the fabric)
Pre-shape the bias by pressing with an iron to make the shape identical to the shape of the neckline
Sew edges of notch
Machine stitch 0.7cm from the edge
Bias fabric (back side of the fabric)
Baste
End of collar attachment
Fold 0.7
Upper collar (face side of the fabric)
Facing (back side of the fabric)
Back (face side of the fabric)

6 Turn the bias and facing fabric to the inside of the garment and machine stitch the bias in place

Turn the bias and facing fabric to the inside of the garment and on a pressing ham press with an iron as you stretch out the collar to prevent gathers on the collar attachment line.

Align the bias fabric to the bodice along the back neckline, press with an iron, baste to hold in place and machine stitch.

Fasten the part that is concealed by the collar along the front neckline by top-stitching the seam allowances to hold them in place.

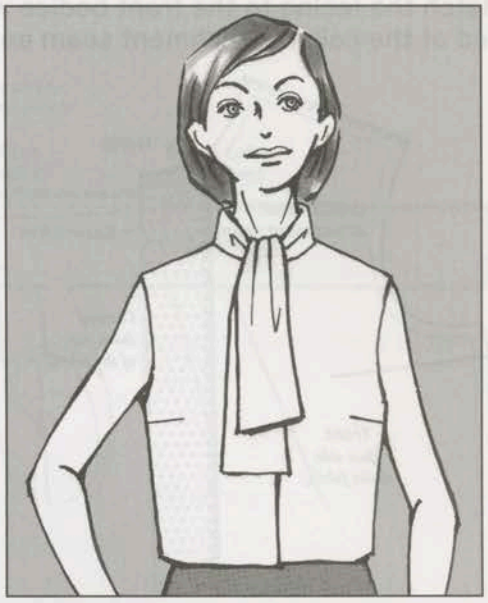


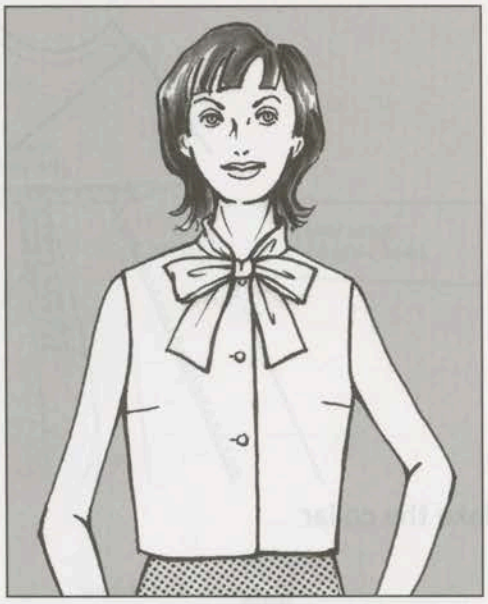
Tie collar, bow collar

A tie-collar has the simplest shape among all collars. The fabric is cut on the length-wise grain or on the bias, but as the fabric tends to stretch when cut on the bias, make sure the seam allowances are wide enough. After cutting, iron to allow for any stretching, mark, and arrange the seam allowances. As fabric cut on the bias can distort easily, make more markings than if you were using fabric cut on the length-wise grain.

To match the straight line of the collar to the curved neckline, make notches in the seam allowance of the neckline, and then match the collar and baste in place.

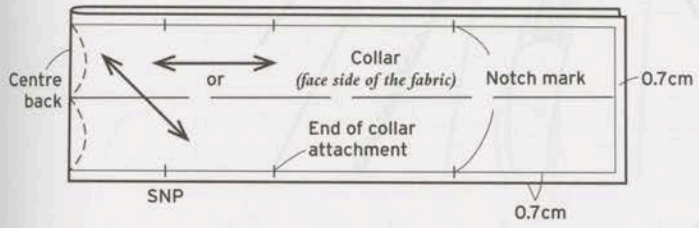
As the corner of the bow is difficult to sew properly, spread a sheet of paper under the fabric and control with a sandpaper ruler while machine stitching.

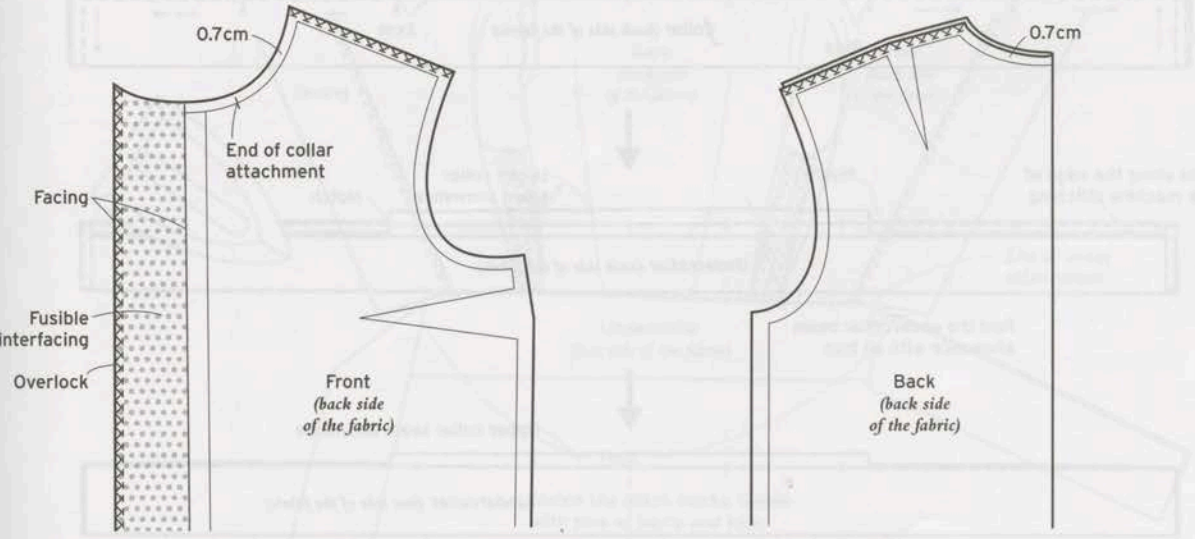




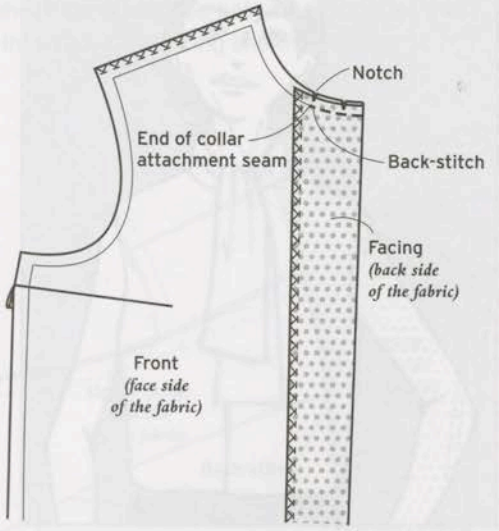
Tie collar

1 Cut and attach interfacing

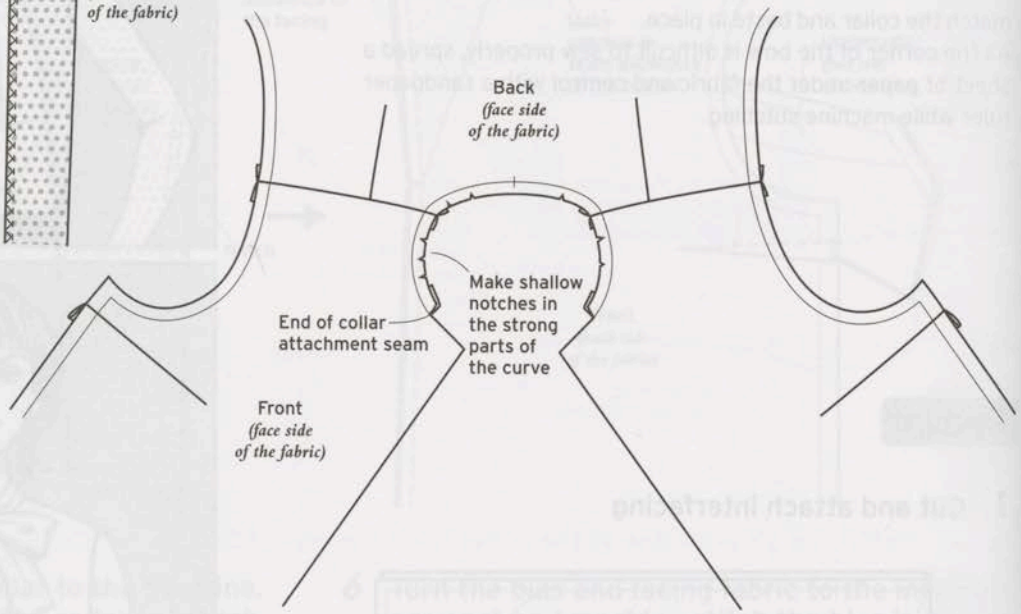




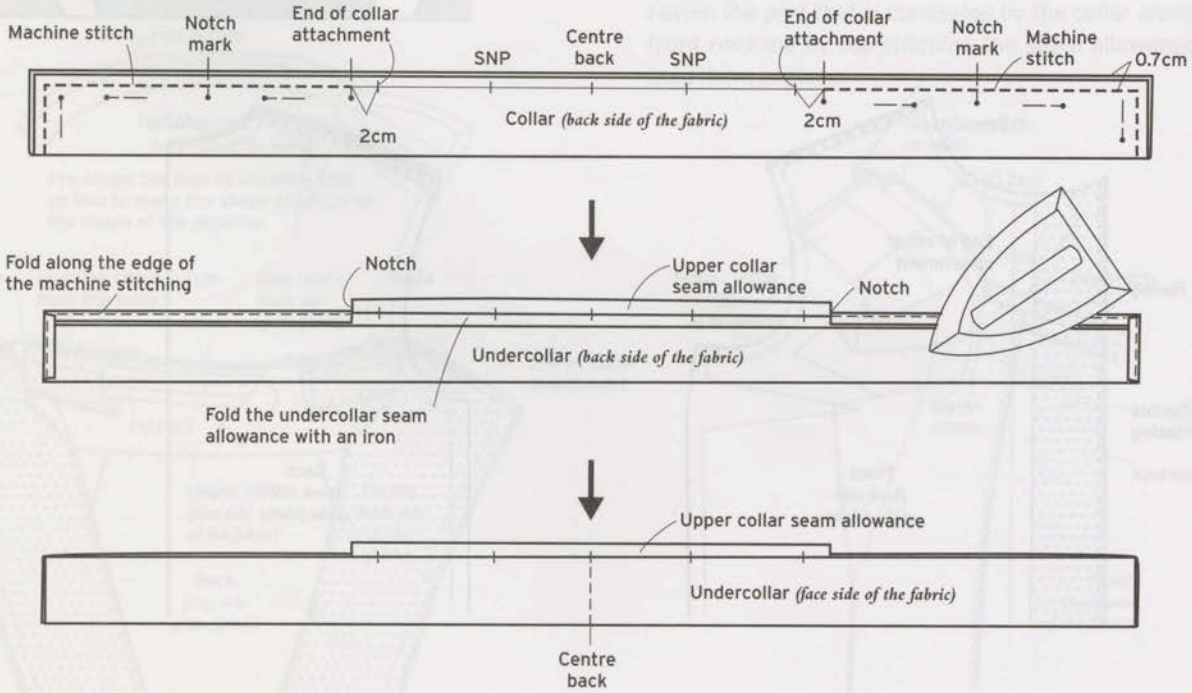
2 Match the facing to the front bodice with the face sides of the fabric together, sew up to the end of the collar attachment seam and turn inside out



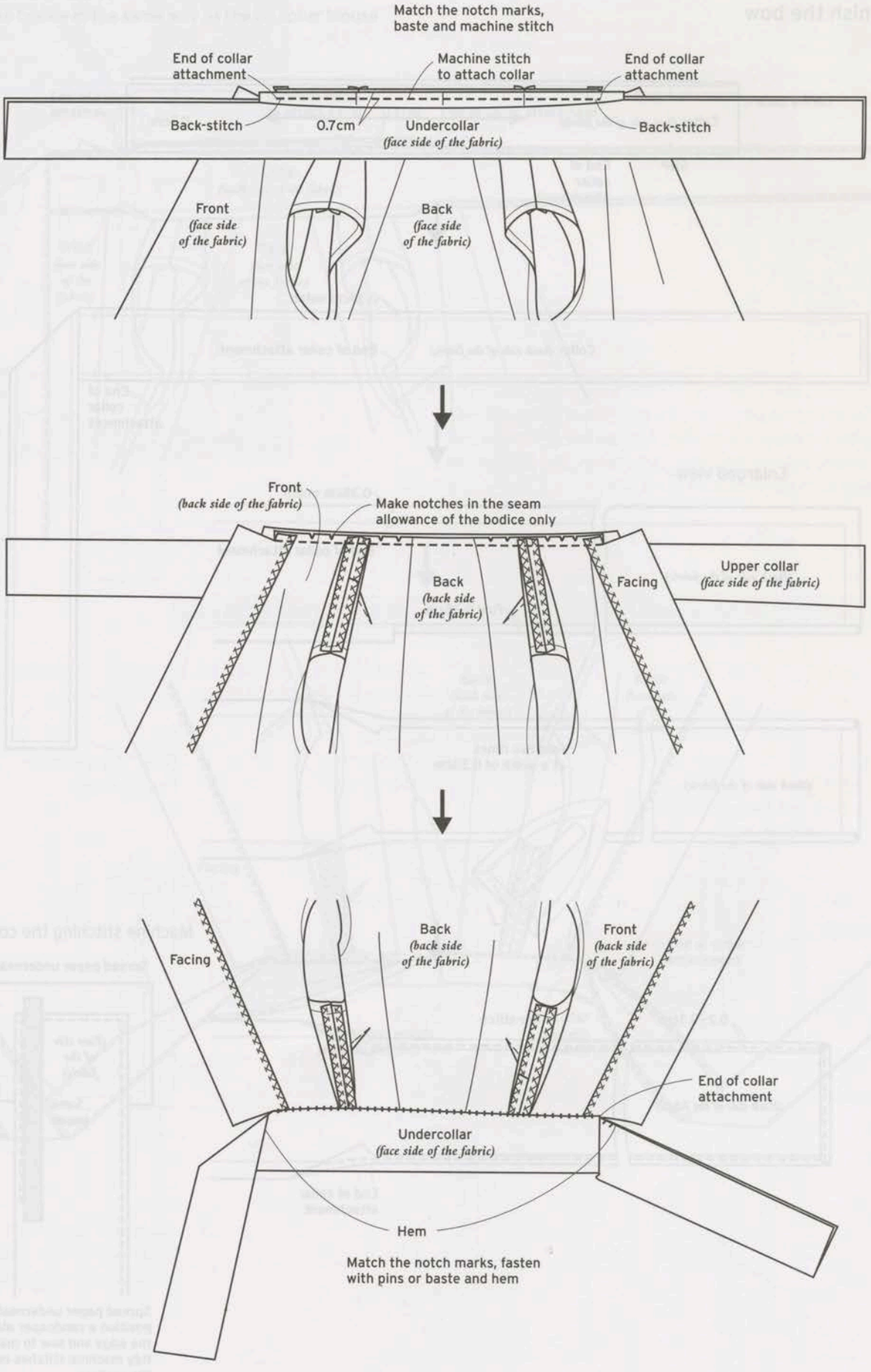
3 Sew the shoulders


Back
(face side of the fabric)
Make shallow notches in the strong parts of the curve
End of collar attachment seam
Front
(face side of the fabric)

4 Make the collar

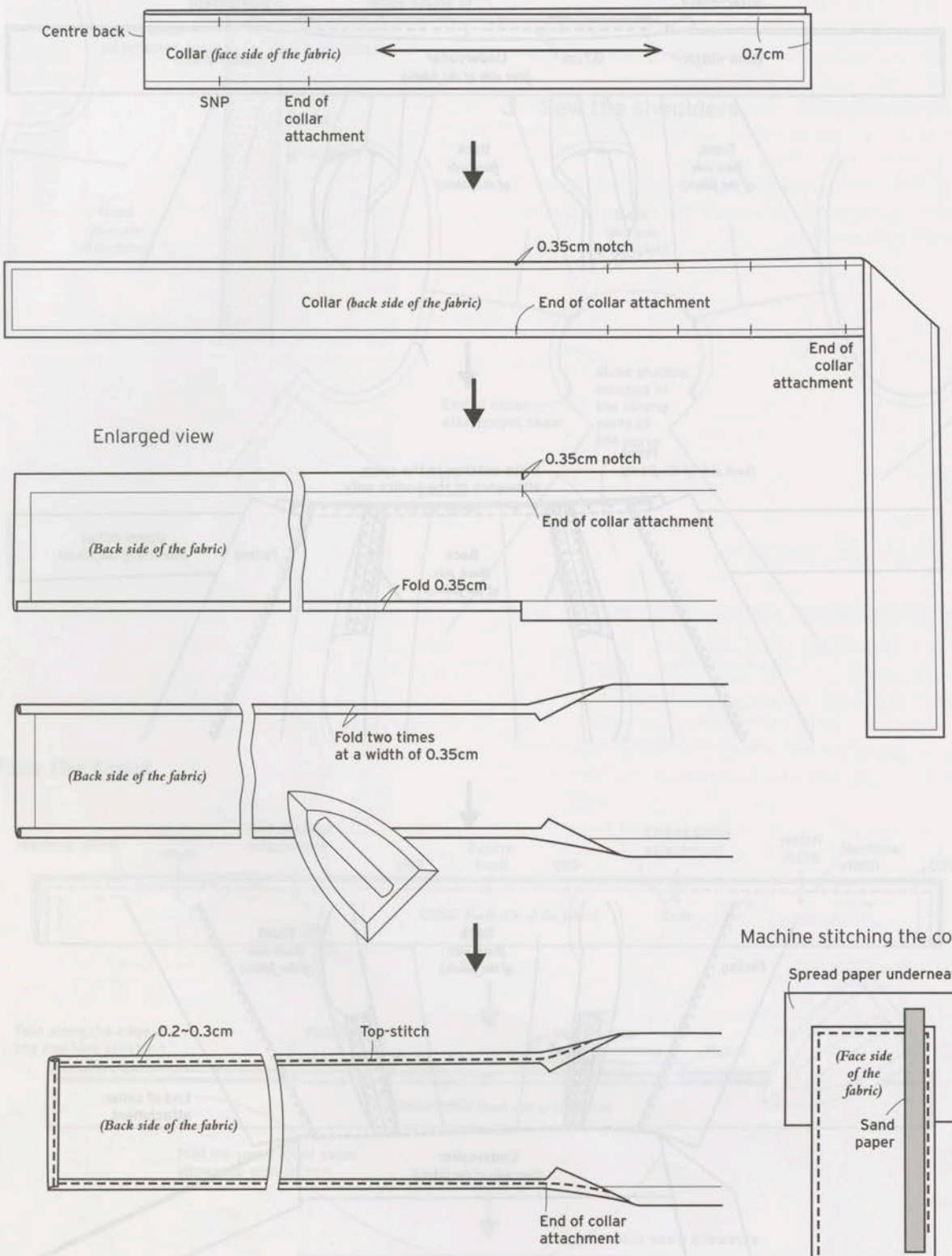


5 Attach the collar

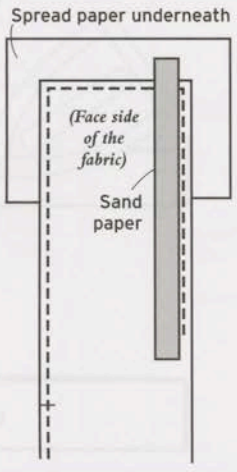


Bow collar

1 Finish the bow



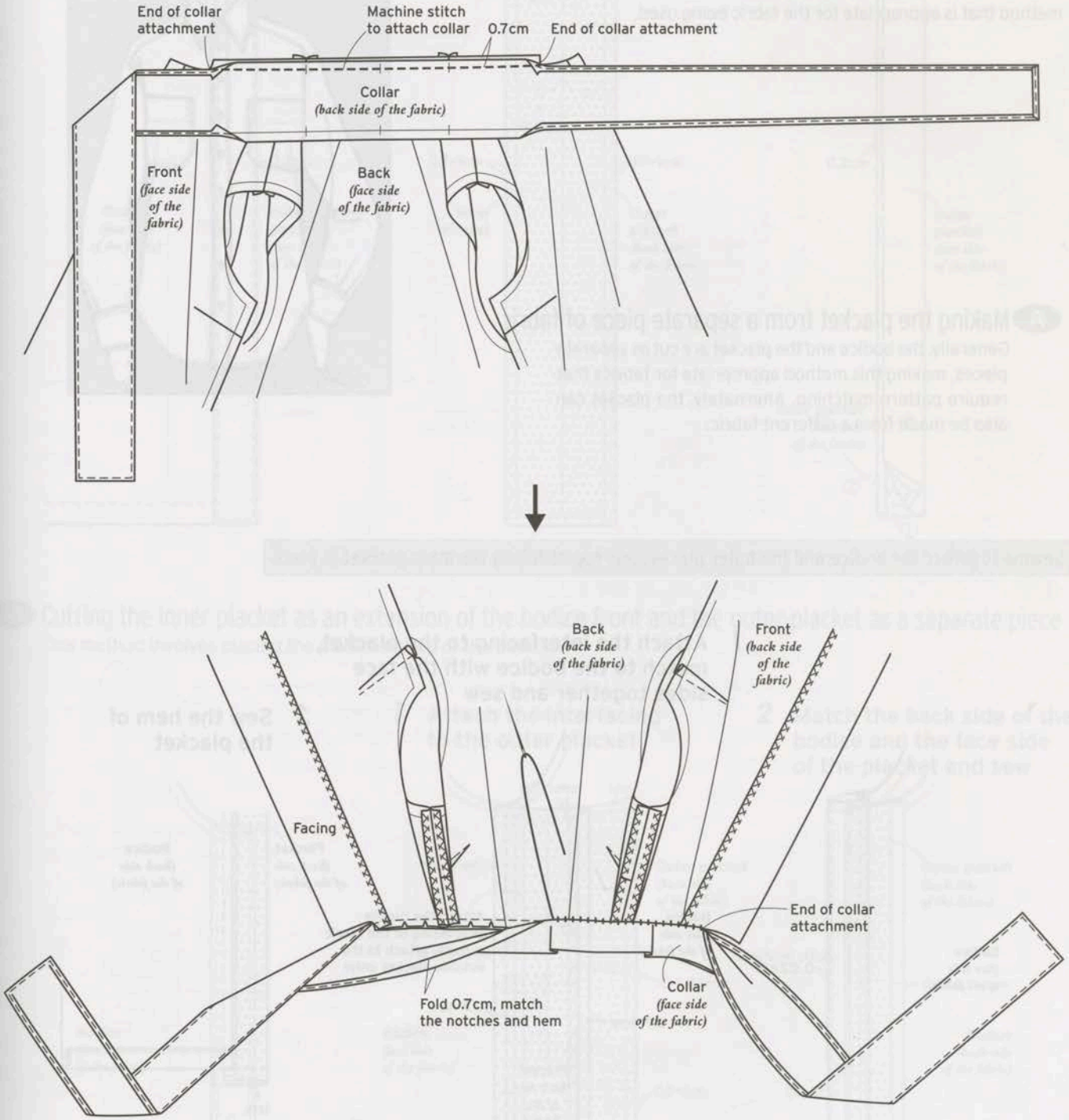
Machine stitching the corners



Spread paper underneath, position a sandpaper along the edge and sew to make tidy machine stitches on the corners

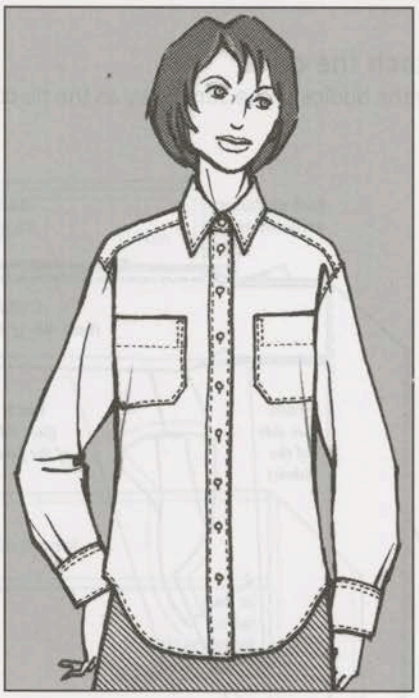
2 Attach the collar

Sew the bodice in the same way as the tie collar blouse



Placket

A placket is a piece of fabric that is attached to the front opening of a blouse or dress that is open all the way down to the hem. It is commonly attached to the upper front of the garment only. There are numerous ways to cut and sew plackets. Select the method that is appropriate for the fabric being used.

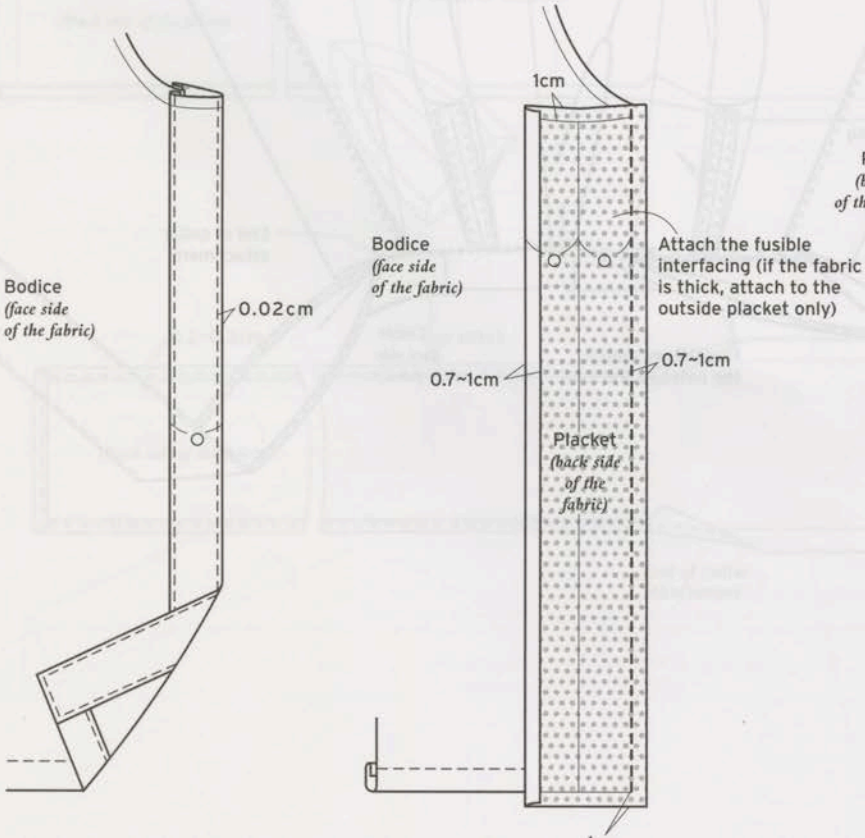


A Making the placket from a separate piece of fabric

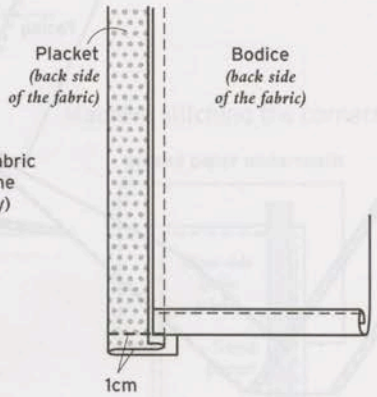
Generally, the bodice and the placket are cut as separate pieces, making this method appropriate for fabrics that require pattern matching. Alternately, the placket can also be made from a different fabric.

Sewing together the bodice and the outer placket and top-stitching the inner placket in place

1 Attach the interfacing to the placket, match to the bodice with the face sides together and sew



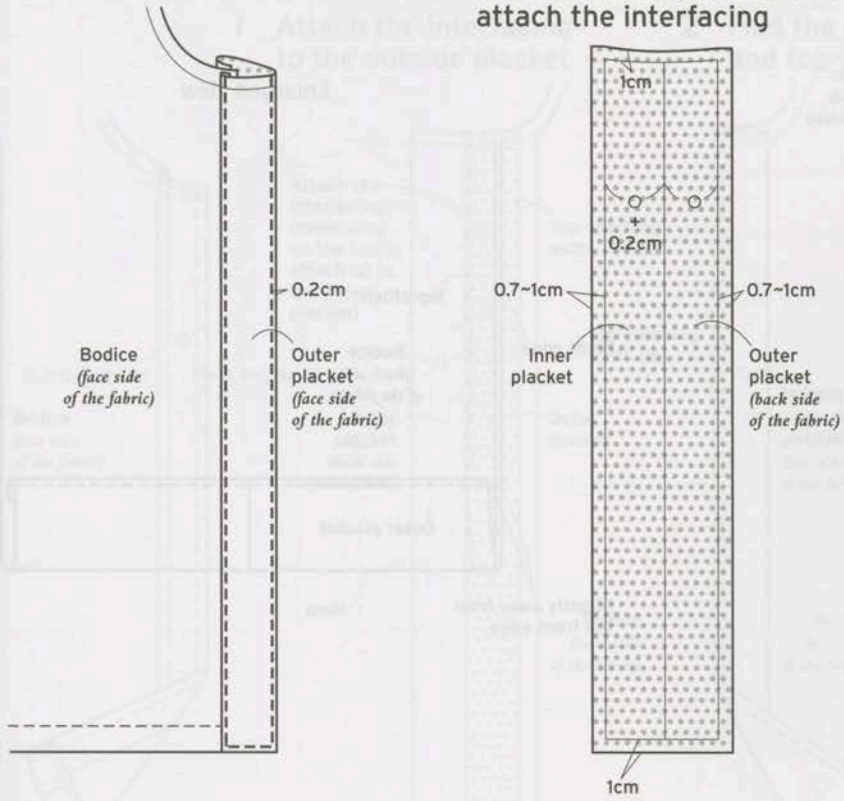
2 Sew the hem of the placket



3 Turn the garment to the face side, hold the placket in place and top-stitch

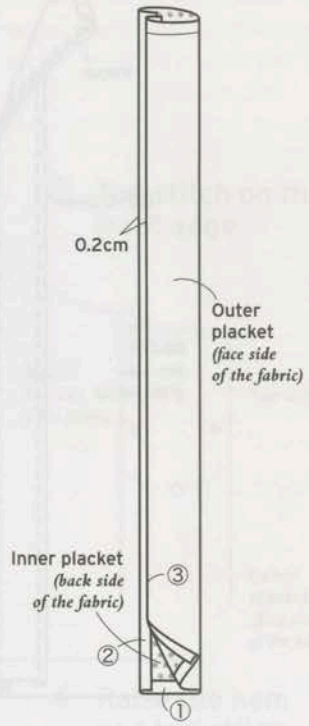
Inserting the bodice inside the placket and top-stitching

1 Cut the inner placket wider than the outer placket and attach the interfacing



2 Fold the placket along the finishing line

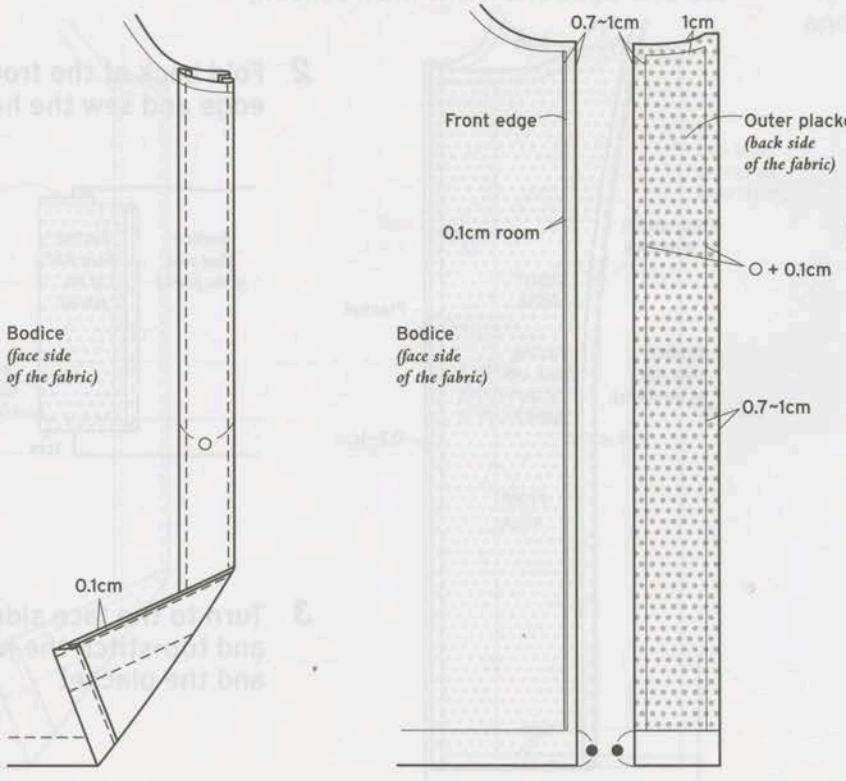
(in the order of ①, ② and ③)



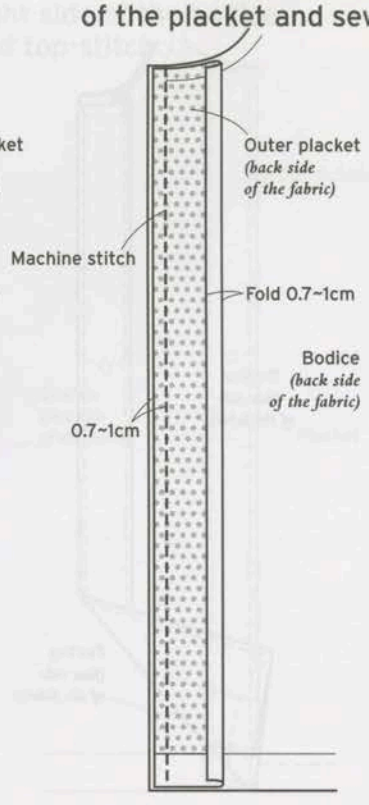
B Cutting the inner placket as an extension of the bodice front and the outer placket as a separate piece

This method involves placing the placket on top of the bodice.

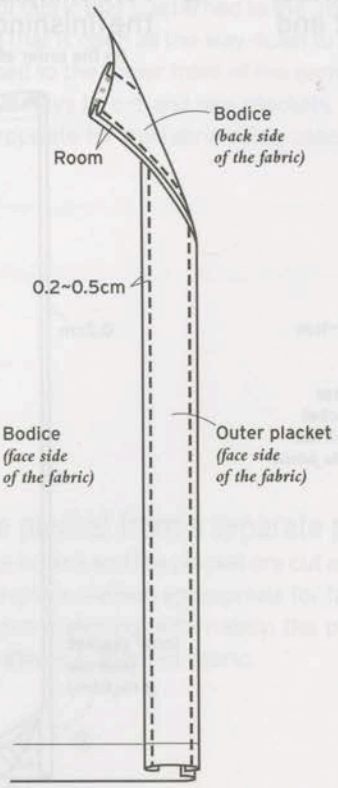
1 Attach the interfacing to the outer placket



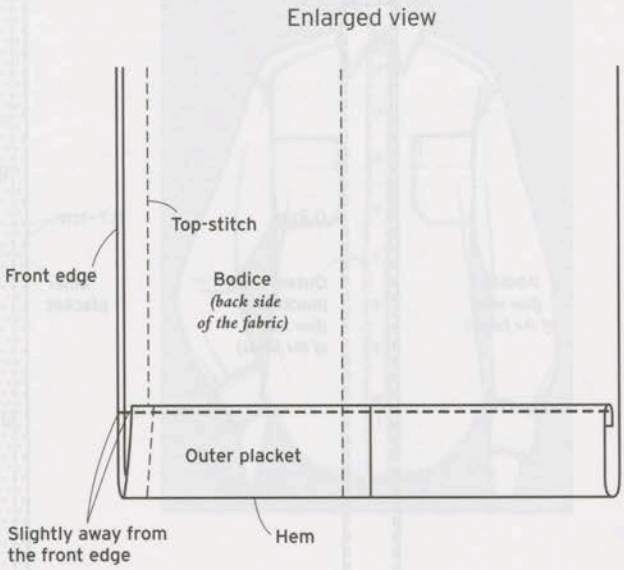
2 Match the back side of the bodice and the face side of the placket and sew



3 Turn over to the face side of the bodice and top-stitch



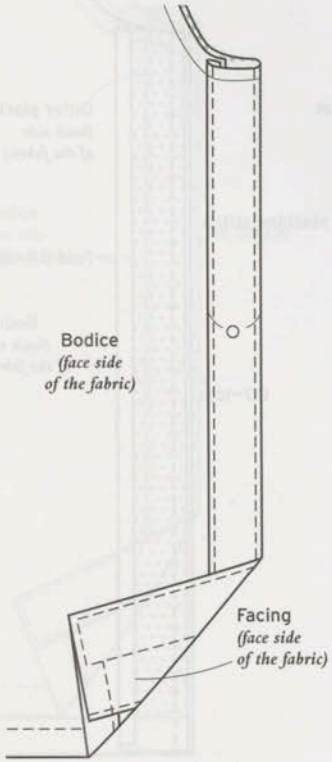
4 Raise the hem and top-stitch

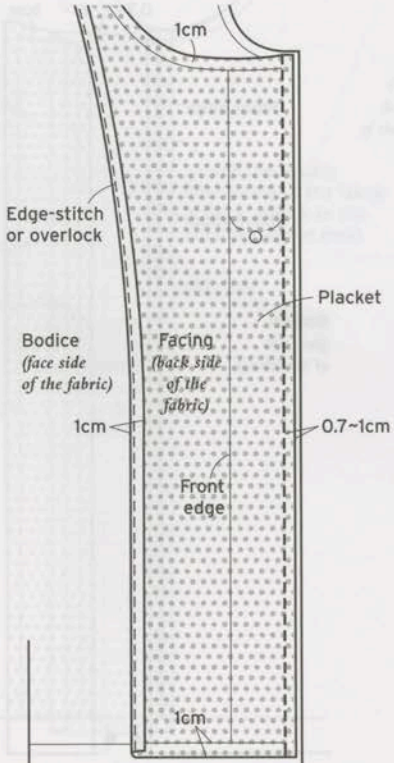


C Making the placket and the facing as one continuous piece

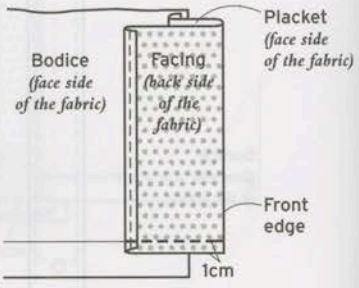
Use this method for blouses to be worn with an open neck.

1 With the right sides together, align the placket (that is a continuous piece with the facing) and sew





2 Fold back at the front edge and sew the hem

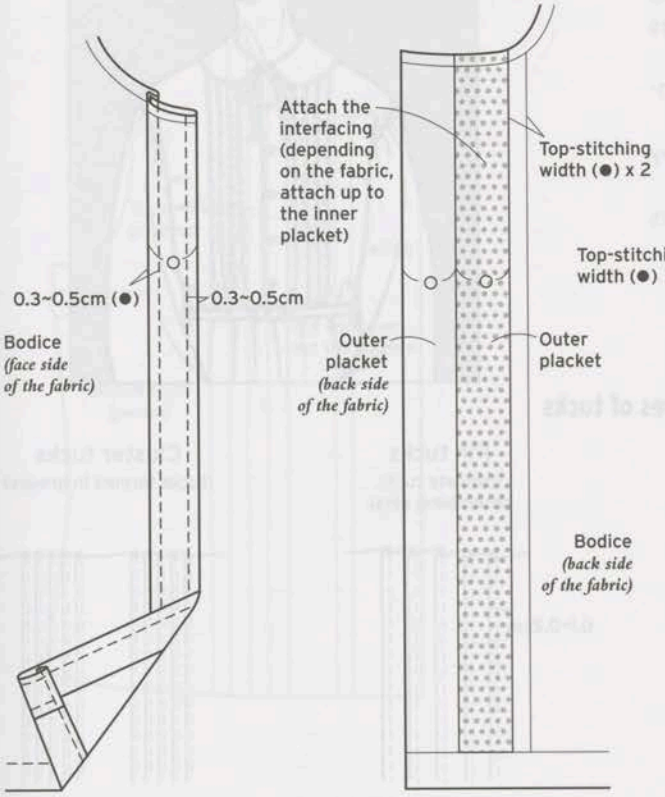


3 Turn to the face side, and top-stitch the hem and the placket

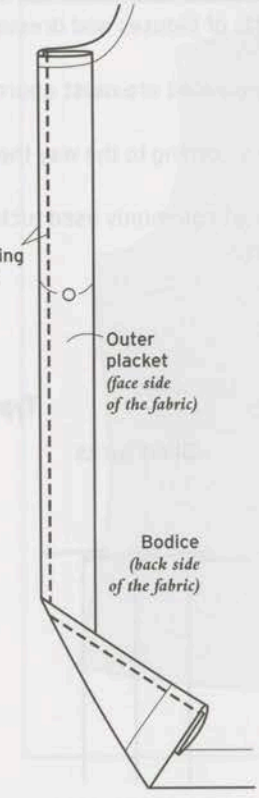
D Cutting the placket as an extension of the bodice front

With fabric that does not require pattern matching, measure twice the required width of the placket and twice the width of the top-stitching from the edge of the bodice front and cut as one continuous piece.

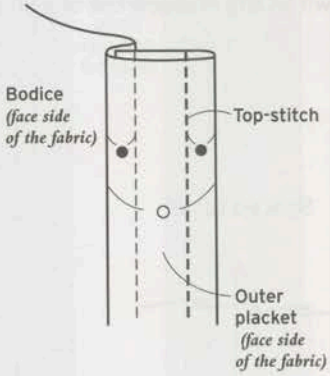
1 Attach the interfacing to the outside placket


Attach the interfacing (depending on the fabric, attach up to the inner placket)
Top-stitching width (●) x 2
0.3~0.5cm (●)
0.3~0.5cm
Bodice (face side of the fabric)
Outer placket (back side of the fabric)
Outer placket
Bodice (back side of the fabric)

2 Fold the placket along the finishing line and top-stitch



3 Top-stitch on the front edge

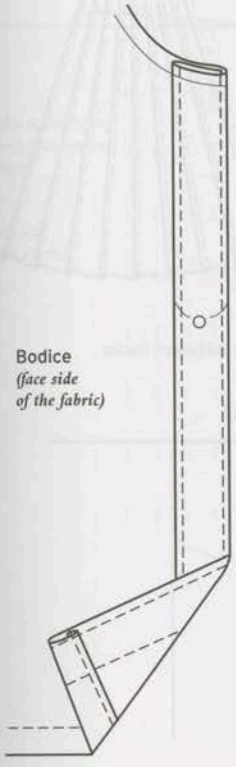


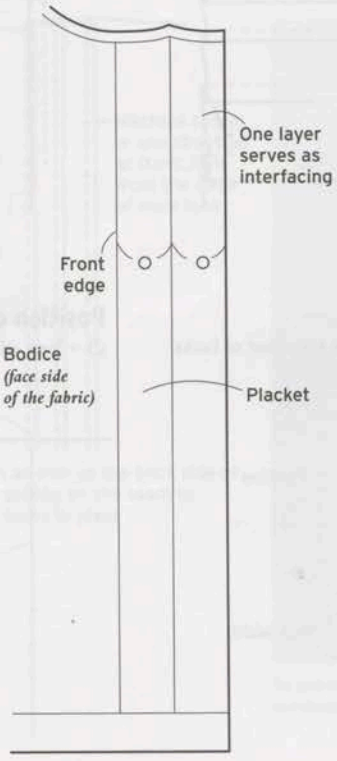
4 Raise the hem and top-stitch (see page 114)

E Cutting out continuously from the bodice and folding back towards the right side of the bodice

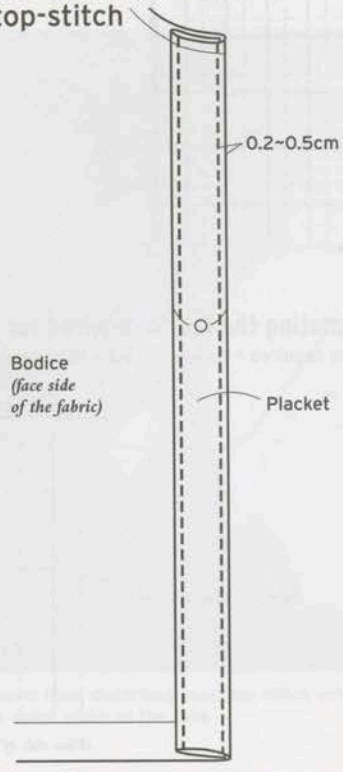
Use this method when using fabric that does not differentiate between the face and back side because the back side of the fabric will be seen on the outside of the garment.

1 Measure twice the width of the placket from the front edge and cut





2 Fold the placket on to the right side of the bodice and top-stitch



Tucks

Tucking is a decorative technique for creating a beautiful three-dimensional shape from a flat piece of fabric where the fabric is folded either along the length-wise, cross-wise or diagonal grain and sewn parallel to the edge of the fold. Tucks can be used on the bodice, sleeves and cuffs of blouses and dresses and the hems of skirts.

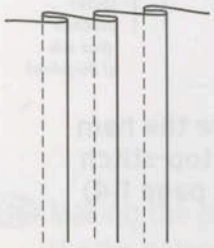
Light-weight fabrics that are easily pleated are most appropriate for making tucks.

Tucks are classified as shown below according to the way they are folded.

Following is an explanation of the most commonly used tucks shown on the bodice front of a blouse.

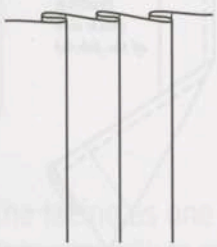
Types of tucks

Spaced tucks



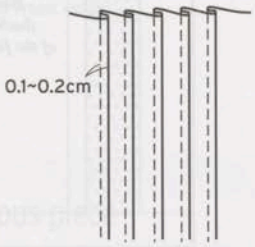
(Face side of the fabric)

Blind tucks



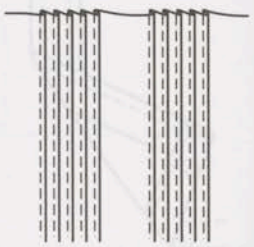
(Face side of the fabric)

Pin tucks
(delicate tucks resembling pins)

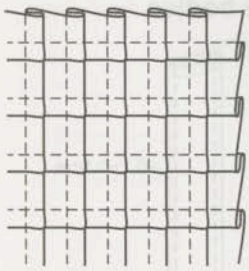


(Face side of the fabric)

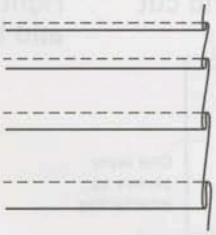
Cluster tucks
(tucks formed in groups)



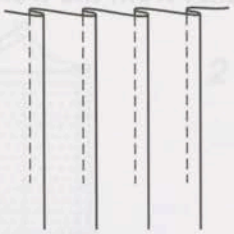
Crossed tucks
(horizontal and vertical tucks)



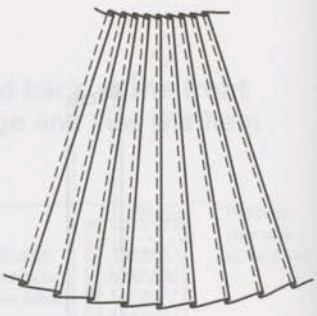
Graduated tucks
(tucks with changing width and intervals)



Fullness tucks
(tucks sewed to a midway point)

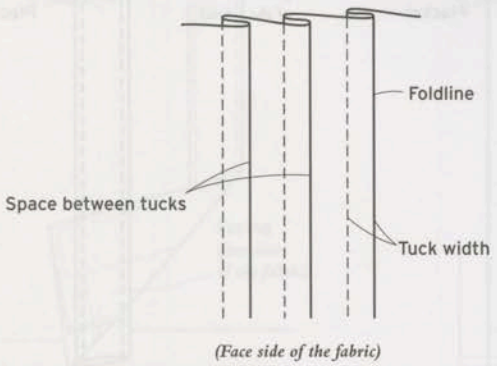


Sunburst tucks
(tucks formed in a radial pattern)



Estimating the fabric required for tucks

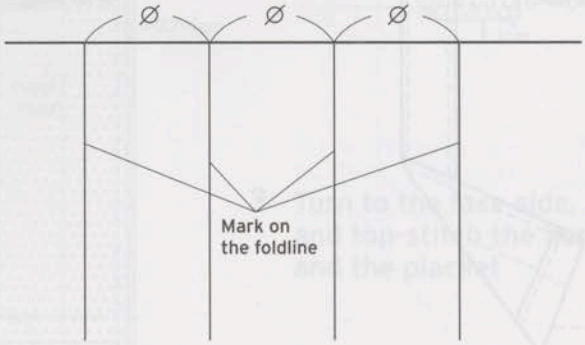
(Fabric required = tuck width x 2 + thickness of fabric) x number of tucks



(Face side of the fabric)

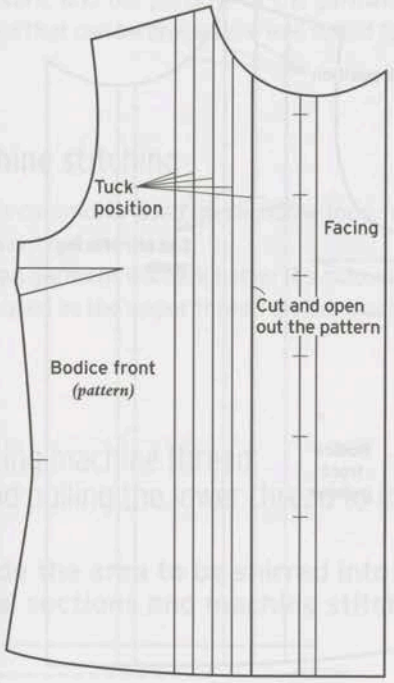
Position of markings

∅ = Tuck width x 2 +fabric thickness + space between tucks

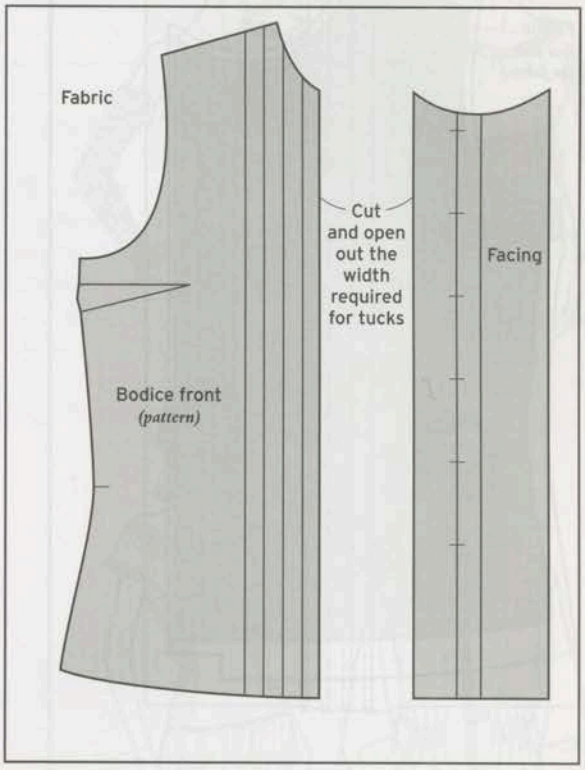


A Inserting tucks as far as the hem

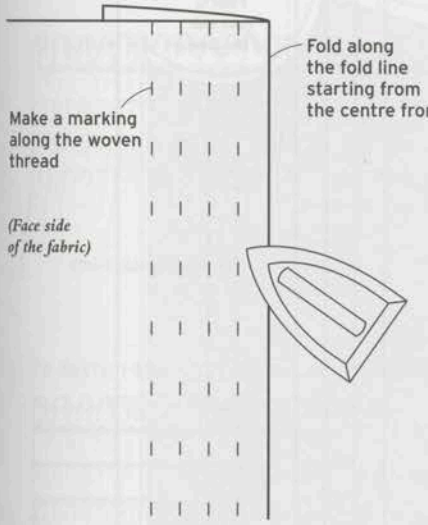
1 Mark the position of the tucks on the pattern

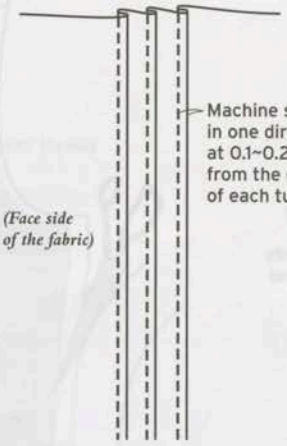


2 Insert the width required for tucks and cut out roughly



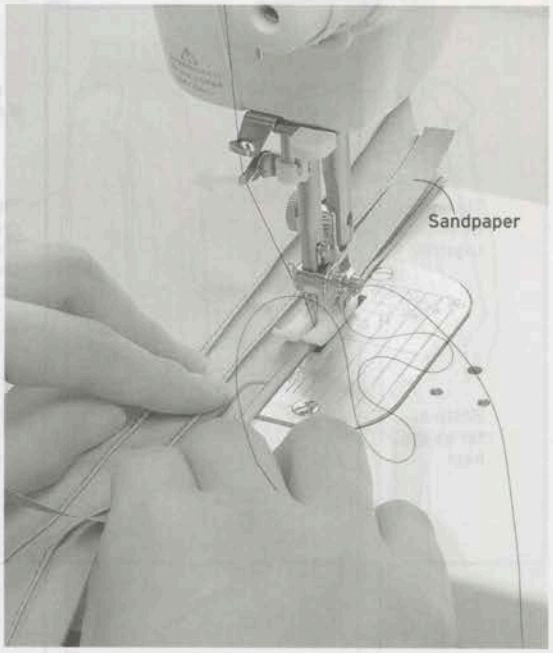
3 Mark the fold line with a spatula on the back side of the fabric





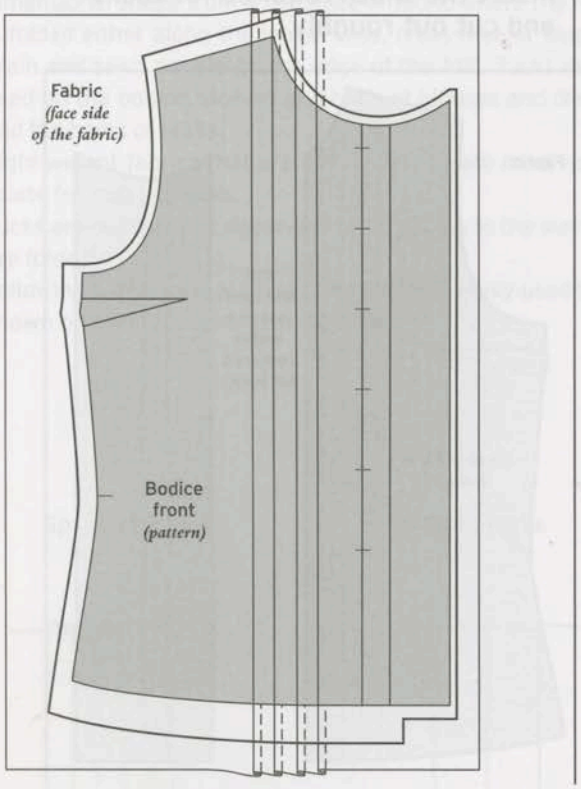
Press with an iron on the back side of the fabric pulling on the seam to settle the tucks in place

4 Sew the tucks and press with an iron



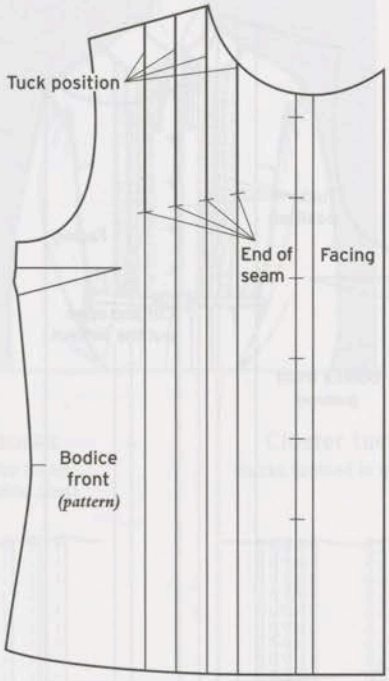
To prevent the fabric from distorting, machine stitch using sandpaper of the same width as the tuck

5 Place the pattern piece on the fabric, add the seam allowances and cut

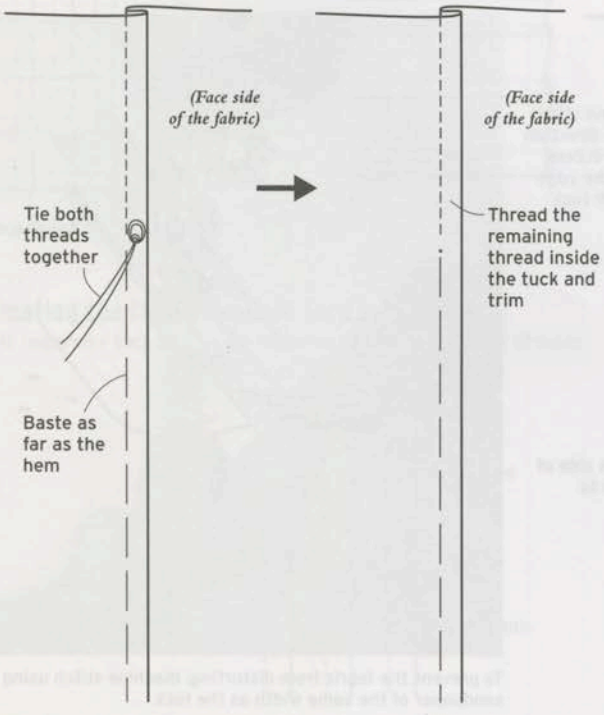


B Pin-tucks that are sewn to a midway point

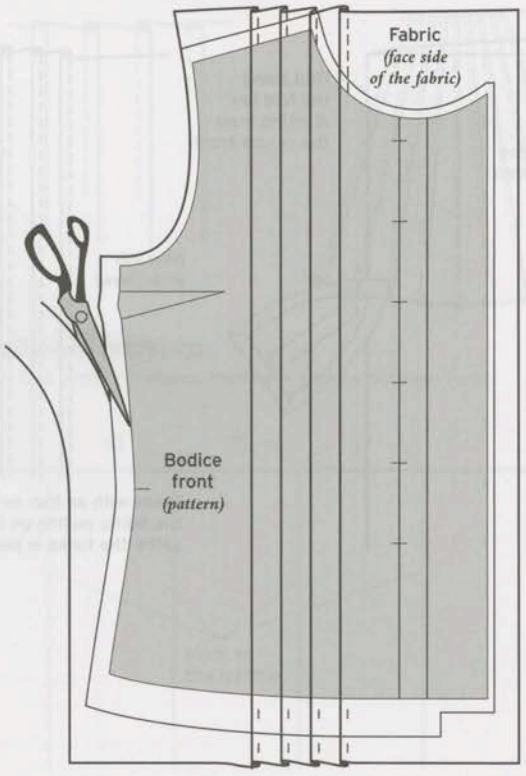
1 Mark the position of the tucks on the pattern



2 Add the width required for the tucks, roughly cut out the fabric and sew the tucks to the required length


(Face side of the fabric)
(Face side of the fabric)
Tie both threads together
Thread the remaining thread inside the tuck and trim
Baste as far as the hem

3 Place the pattern pieces and cut



Shirring

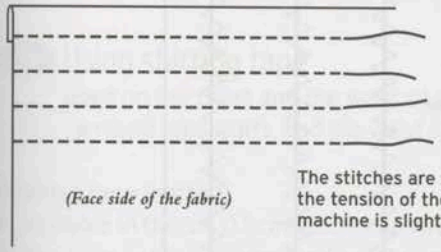
Shirring is a technique that has developed from gathering where fabric is gathered into decorative rows of parallel stitching either by hand or machine, or using shirring tape, elastic sewing-machine thread or elasticized tape. The method chosen should suit the fabric and the purpose of the garment. Light-weight, soft fabrics that can be draped are well suited for shirring.

❶ Machine stitching

Shirring is commonly used on camisole tops, necklines, cuffs, and the waists of dresses.
The shirred garment will look better if a coloured or low-count thread is used as the upper thread on the machine.

Ⓐ Using machine thread, and pulling the lower thread to make gathers

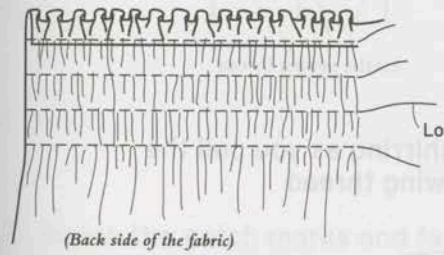
1 Divide the area to be shirred into equal sections and machine stitch



(Face side of the fabric)

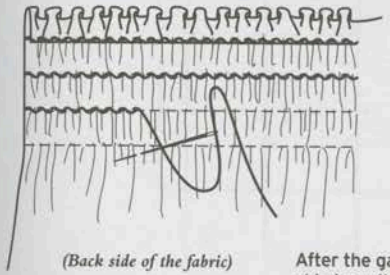
The stitches are slightly long. Adjust so that the tension of the upper thread on the machine is slightly loose

2 Pull the lower threads and make gathers to contract the fabric to the required width



(Back side of the fabric)

To fasten the shirring securely



(Back side of the fabric)

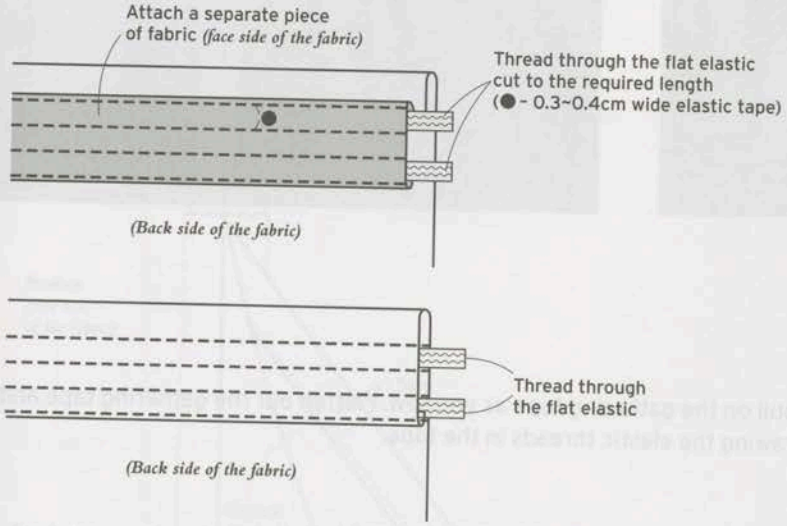
After the gathers have been made, fasten the shirring with back-stitches on the back side of the fabric.
Alternatively, fastening with coloured thread on the front adds a decorative effect.

❷ If using elastic tape

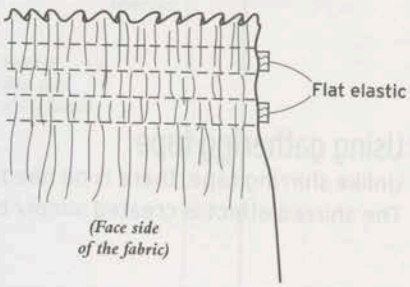
Elastic tape is handy for use on cuffs, blouses, the waist of jackets and gathered skirts.

Ⓐ Using flat elastic

1 Machine stitch the elastic tape casing and thread through flat elastic


Attach a separate piece of fabric (face side of the fabric)
Thread through the flat elastic cut to the required length (● - 0.3~0.4cm wide elastic tape)
(Back side of the fabric)
Thread through the flat elastic
(Back side of the fabric)

2 Tidy the shirring



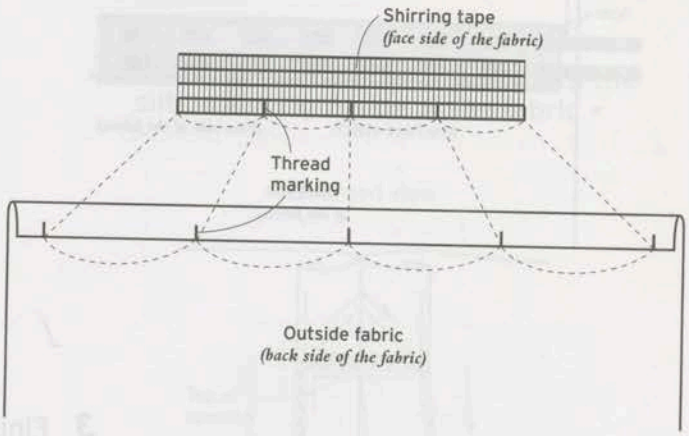
Ⓑ Using shirring tape

Used on the chest and the waist of blouses, the cord of camisole tops, cuffs, and the waist of skirts, etc.

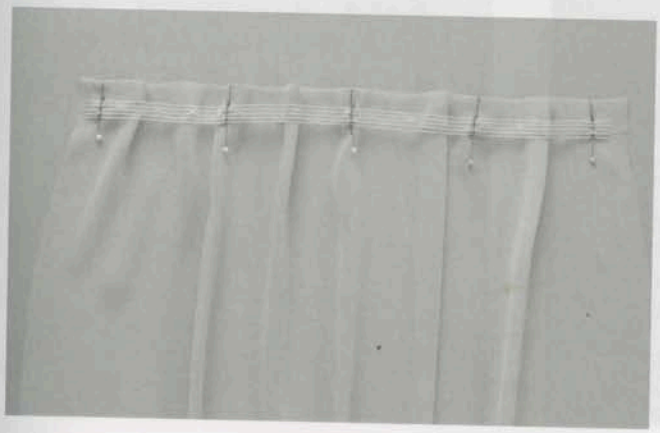
Shirring tape (netted)

- Available in 0.6cm, 0.9cm, 1.2cm and 1.9cm widths.
- The coarse side is the back side of the tape.
- Decide on the amount of shirring you want after running a test.

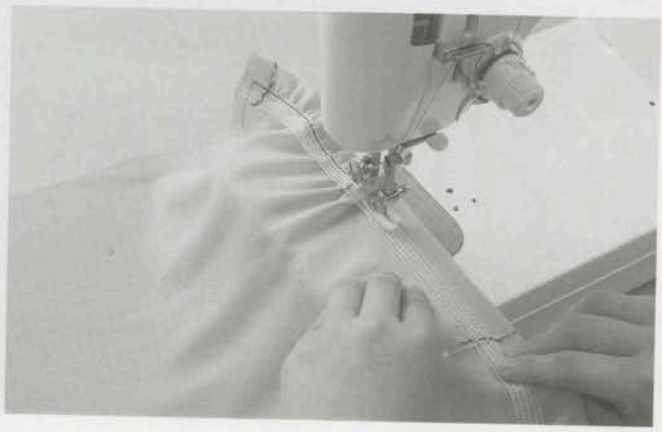
1 Determine the amount of shirring and mark with thread markings



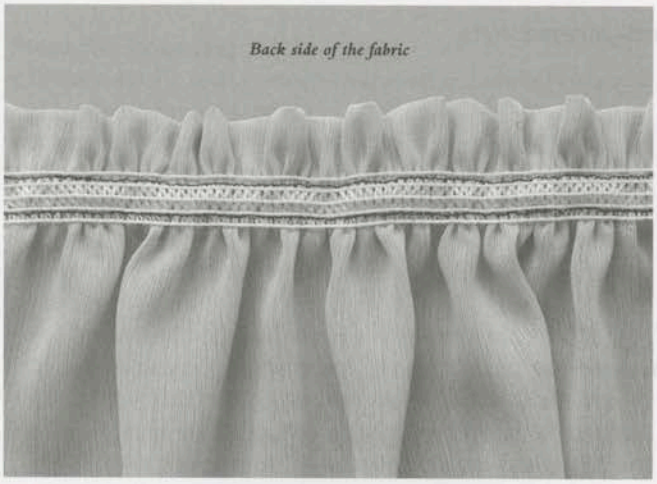
2 Match the notch marks and fasten with pins

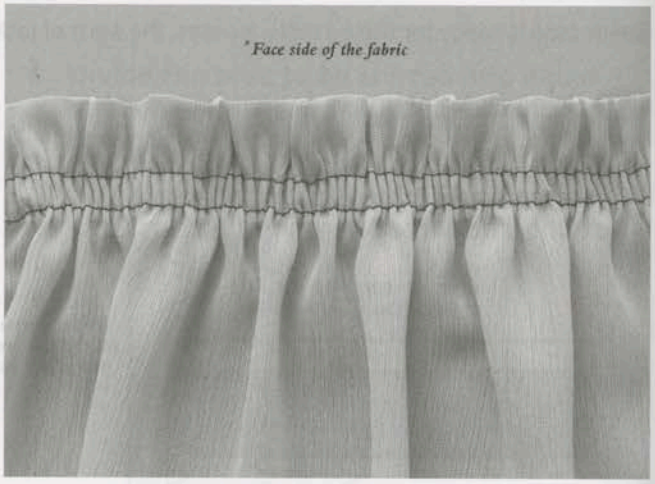


3 Machine stitch as you stretch the shirring tape



4 Finishing

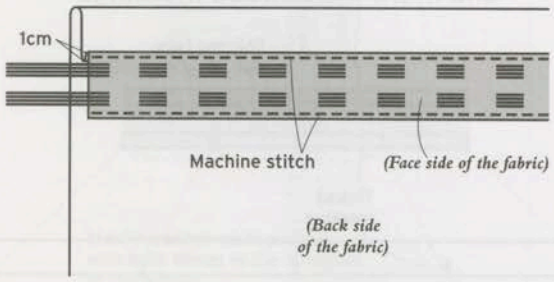




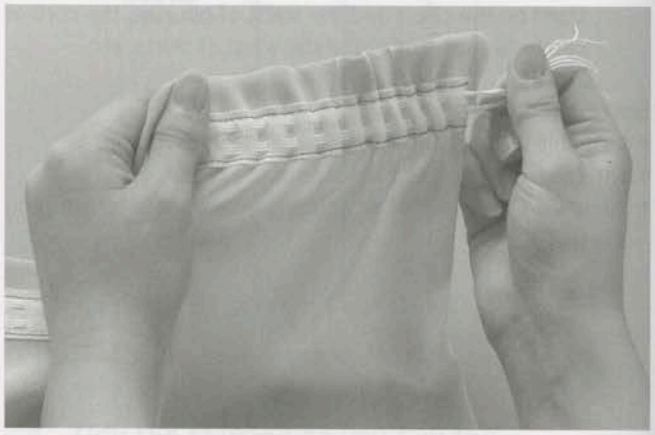
C Using gathering tape

Unlike shirring tape, there is no need to pull on the gathering tape as you sew. Flatten out the gathering tape and sew. The shirred effect is created simply by drawing the elastic threads in the tape.

1 Attach gathering tape to the back side of the fabric to be shirred and machine stitch



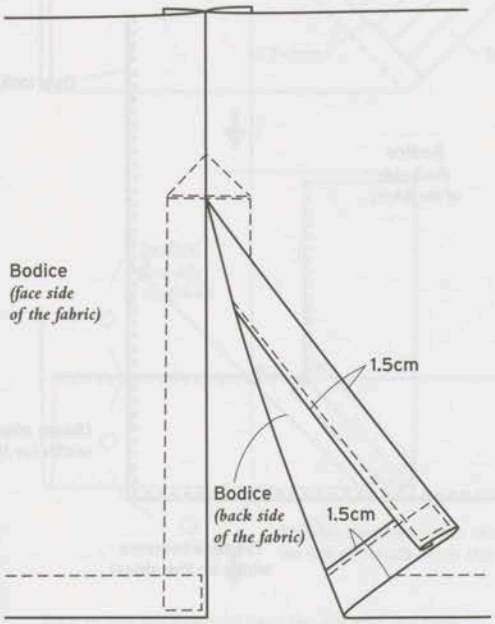
2 Pull through the required amount of elastic thread and tidy the shirring



3 Finishing

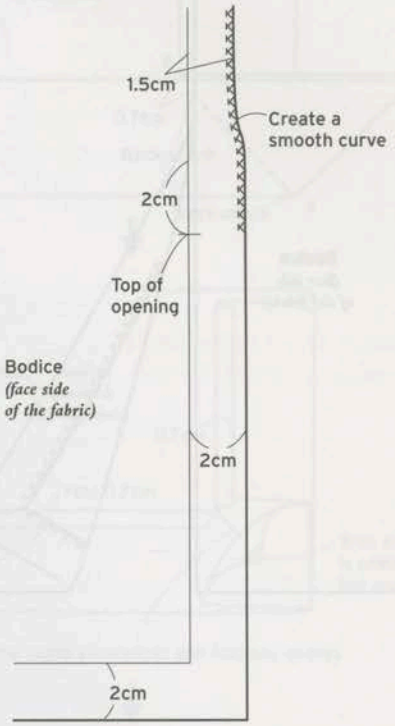
Slits

A slit is an opening in a garment used to create room for movement or as a design effect on the hems of blouses and skirts, and sleeve openings.
A slit usually continues from the end of a seam.

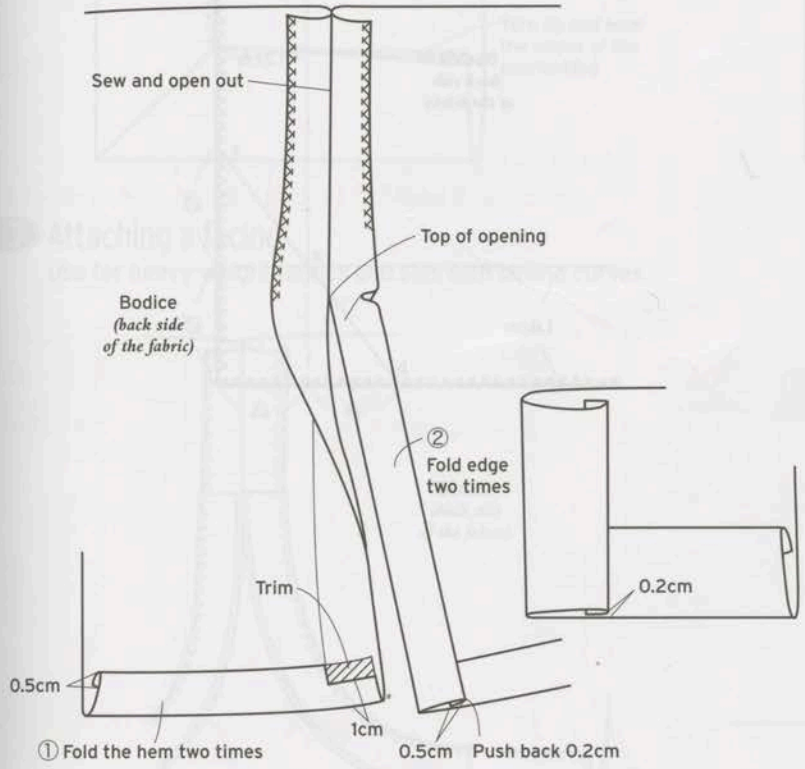


A Folding over the seam allowances and top-stitching

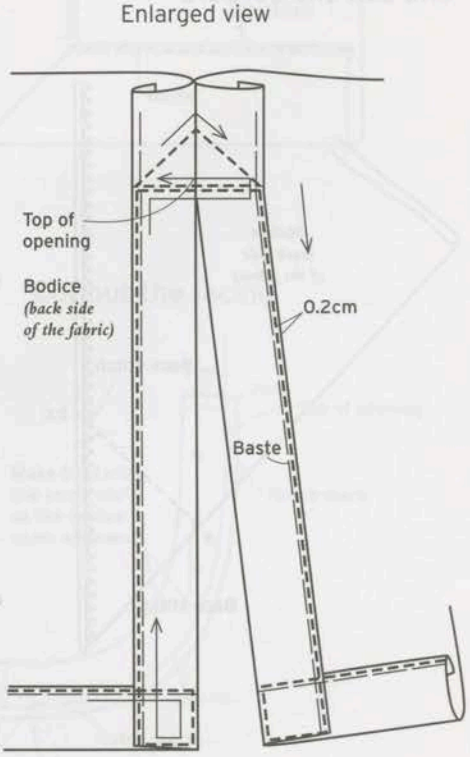
1 Overlock the seam allowances as far as the top of the opening



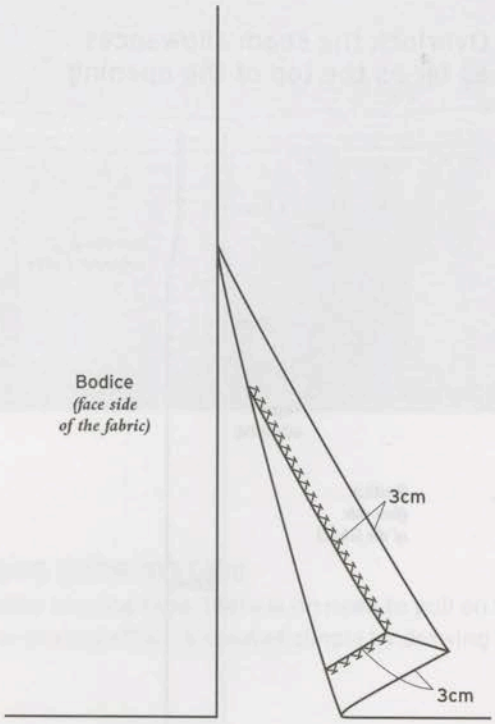
2 Sew the seam as far as the top of the opening and fold the hem and the edges of the slit two times



3 Starting from the hem, top-stitch the slit on the right side of the fabric

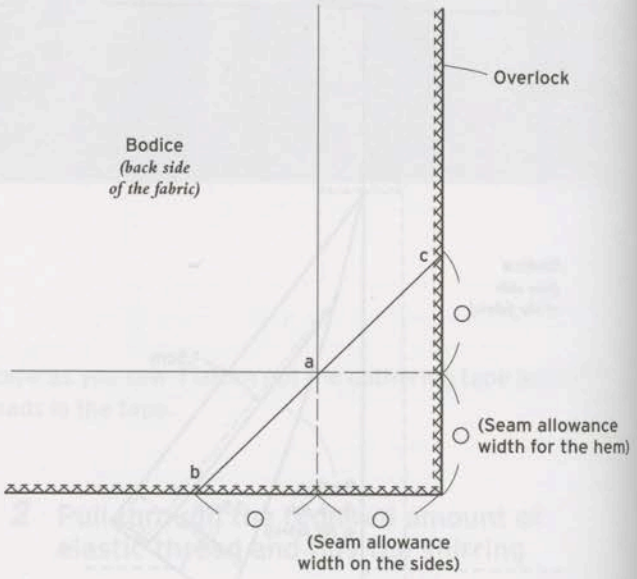


B Mitering the corners

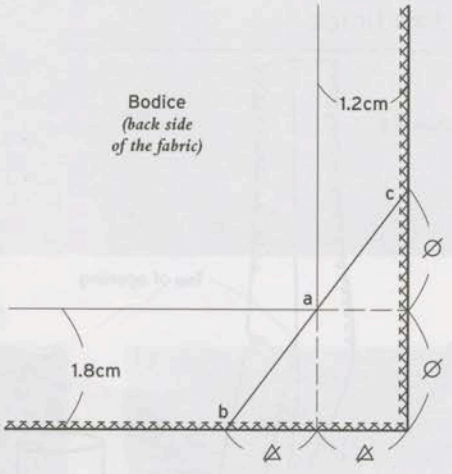


1 Make a marking on the corner

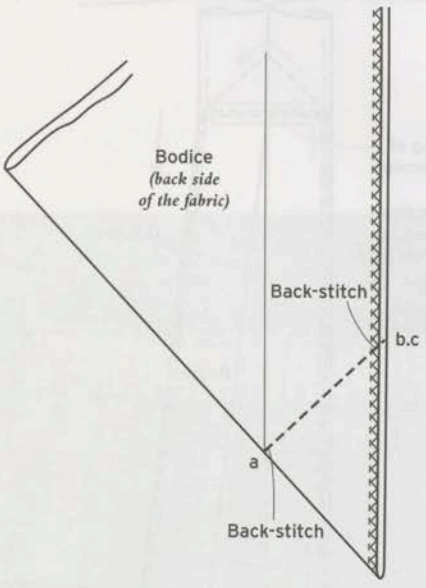
If the width of the seam allowances on the sides and the hem are the same



If the width of the seam allowances on the sides and the hem are not the same

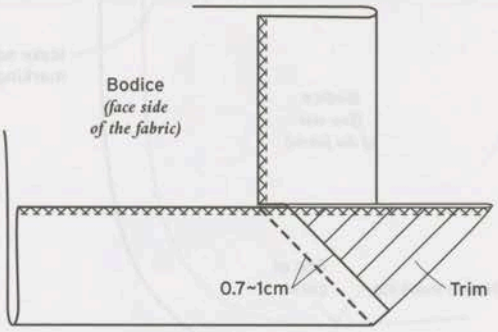


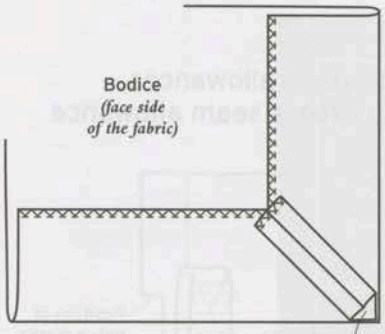
2 Turn inside out, match points b and c, and sew the corners



3 Finish the hem and the slit

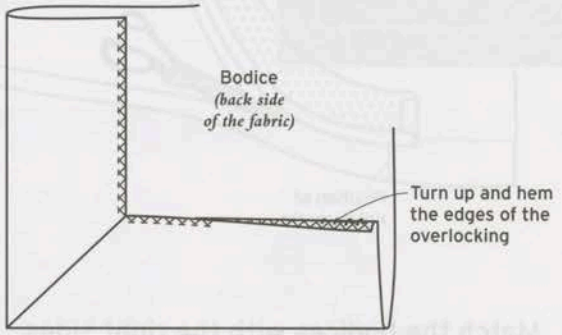
With heavy-weight fabrics



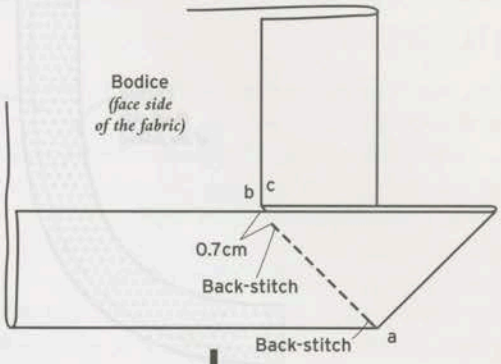


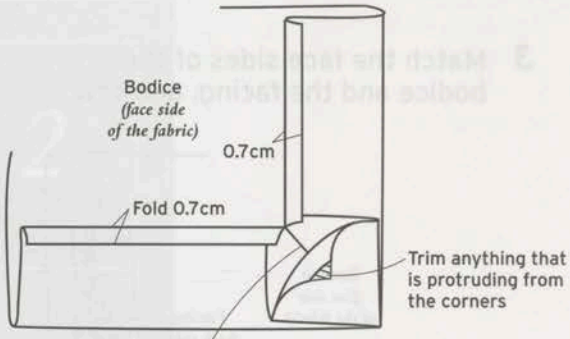
Fold so that the seam allowances do not protrude from the corners

Turn to the outside and hem the slit and the hem

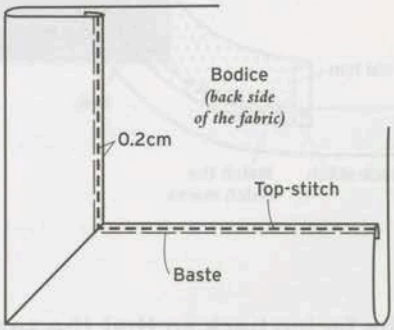


With light-weight fabrics



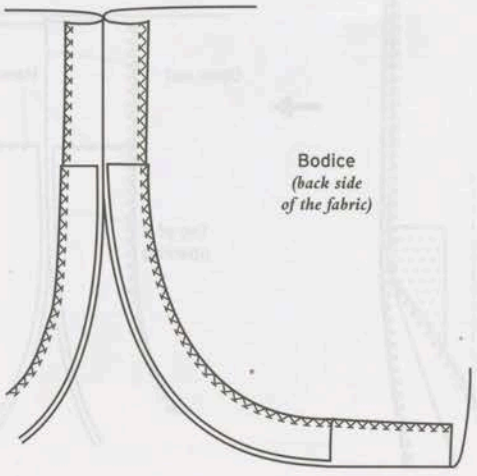


Open out the seam allowances and fold any excess

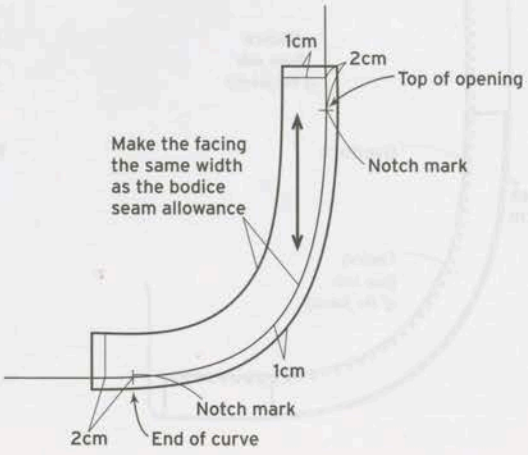


C Attaching a facing

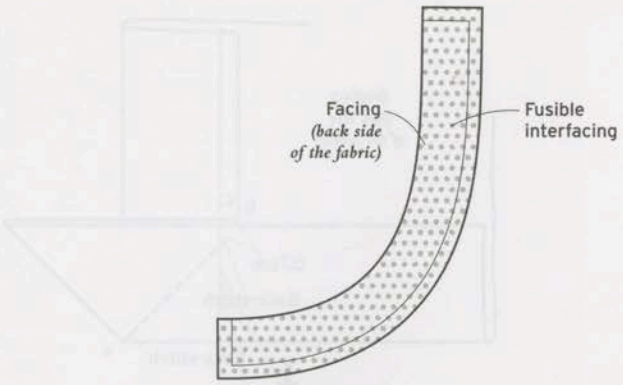
Use for heavy-weight fabrics and slits with strong curves.

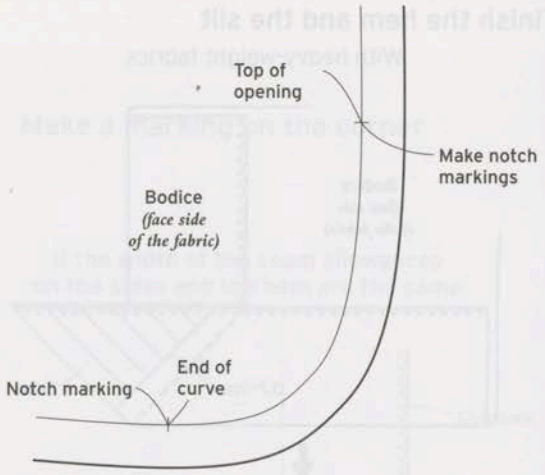


1 Cut out the facing

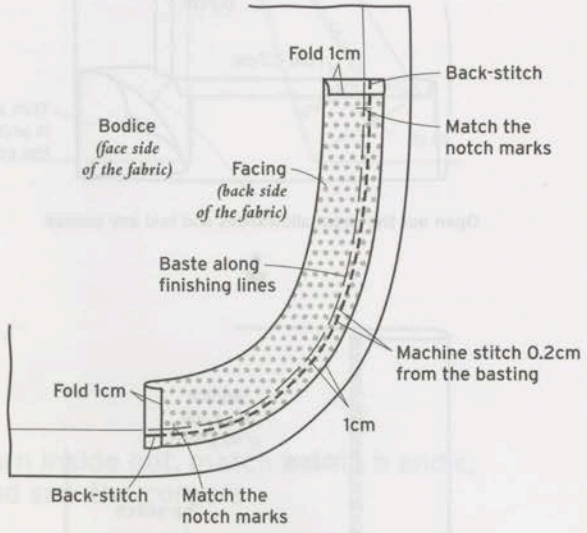


2 Attach the interfacing

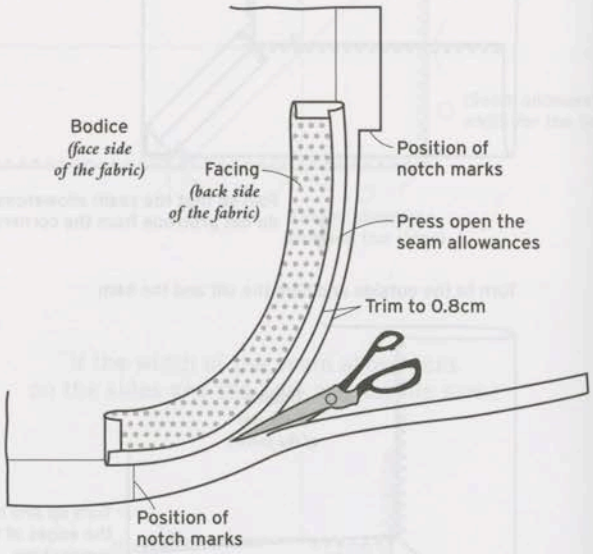




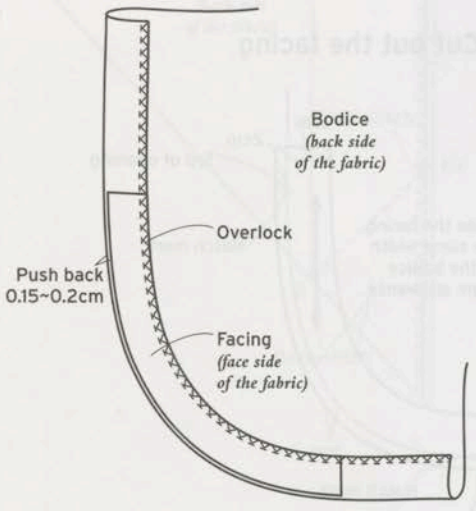
3 Match the face sides of the bodice and the facing, and sew



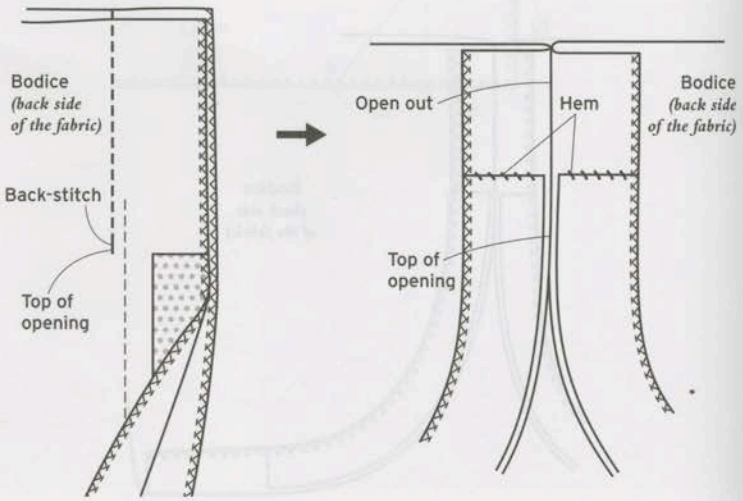
4 Open out the seam allowances and trim any excess seam allowance



5 Push the facing back so that the seam is not seen from the face side, arrange and overlock the edges of the seam allowance

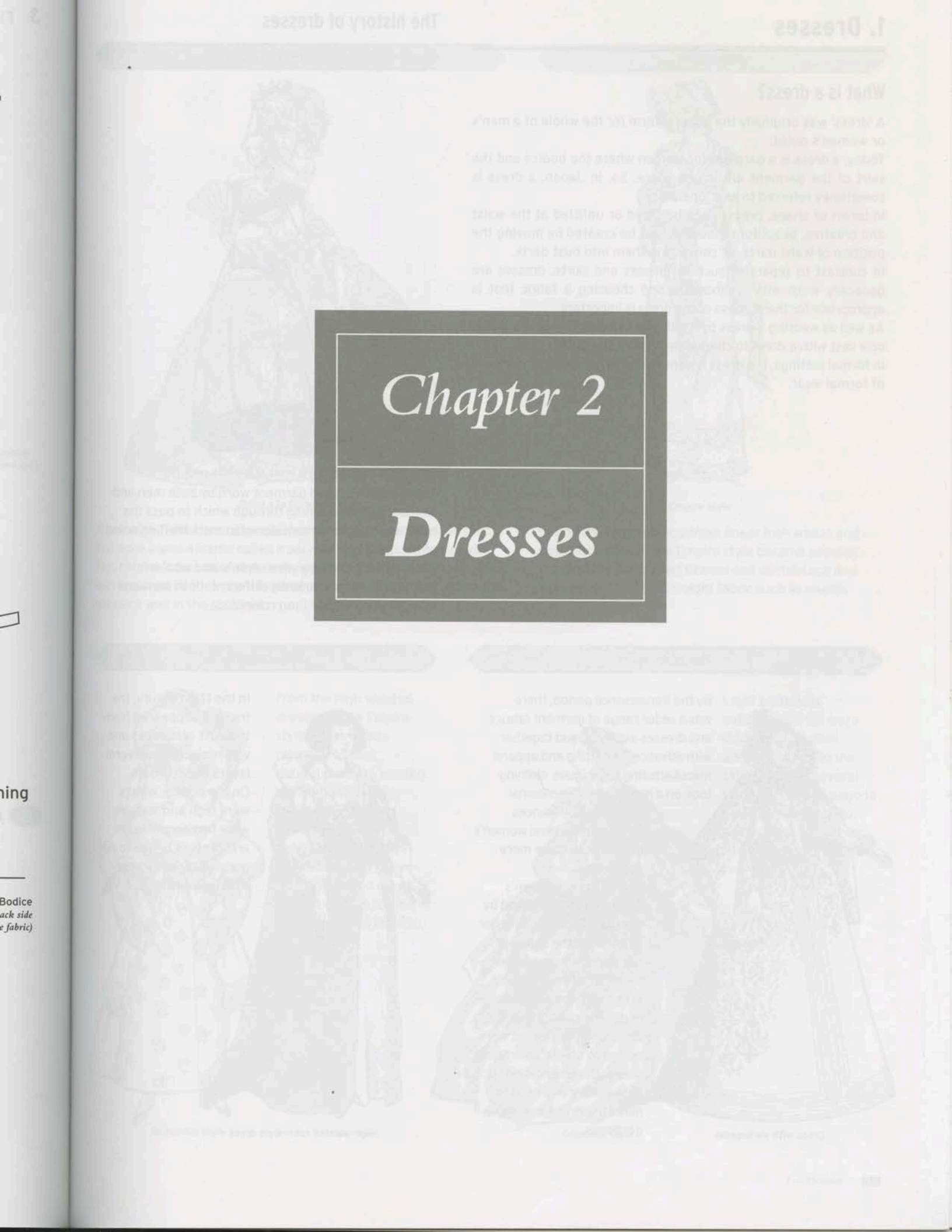


6 Match the bodices with the right sides together and sew up to the end of the opening



Chapter 2

Dresses



1. Dresses

What is a dress?

A 'dress' was originally the general term for the whole of a man's or woman's outfit.
Today, a dress is a garment for women where the bodice and the skirt of the garment are in one piece. So, in Japan, a dress is sometimes referred to as a 'one-piece'.
In terms of shape, dresses can be fitted or unfitted at the waist and creative, beautiful silhouettes can be created by moving the position of waist darts or converting them into bust darts.
In contrast to separates such as blouses and skirts, dresses are generally worn with a silhouette and choosing a fabric that is appropriate for the purpose of the dress is important.
As well as wearing a dress by itself, you can also combine a jacket or a vest with a dress to change the look of the outfit.
In formal settings, the dress is considered to be the basic garment of formal wear.

The history of dresses

15th century

Robe-style dress of the 14th century

The simple T-shaped garment worn by both men and women, with an opening through which to pass the head and sleeves, is considered to mark the beginning of the dress.
Until the 14th century when men's and women's clothing became markedly different, both men and women wore similar long robes.

16th century

Dress with vertugadin

By the Renaissance period, there was a wider range of garment fabrics and dresses available, and together with advances in cutting and apparel manufacturing techniques, clothing took on a more three-dimensional structure. Differences between men's and women's garments became more apparent.
The waists of women's dresses were narrowed by the use of corsets. In order to enhance the shape of the dress, a frame called a farthingale (vertugadin in French) was attached under the skirt of the dress and the sleeves were puffed to create an artifical shape. Ornamentation such as jewellery was used to make the dress look more gorgeous.

17th century

High-waisted robe-style dress

In the 17th century, the frame disappeared from the skirt of dresses and was replaced by several layers of petticoats.
On the bodice, waists were high and sleeves were heavily puffed, and dresses began to be gorgeously decorated with lace and ribbon.

18th century

Robe a la francaise style

The shape of the dress changed from a cone shape to a wide skirt, and once again a frame called a pannier was used under the skirt. This robe *a la francaise* style was popular until about 1780, when it was replaced by the *robe a la polonaise* style, where the back of the garment was in the spotlight.

1800–1810s

Empire style

During the Napoleonic period, linear high waists and slim silhouettes of the Empire style became popular. The dresses had puffed sleeves and décolletage and were made from light-weight fabric such as muslin.

1820s–1840s

Romantic style

From the high waisted dresses of the Empire style, dress waists returned to their natural position, making the Romantic style fashionable again. Shoulders were accentuated using epaulettes, and sleeves were the puffed leg of mutton sleeves (called gigot sleeves in French).

1850s–1860s

Crinoline style

Light petticoats called crinolines were developed, further adding volume to the skirt. Skirts in several tiers, puffed and pagoda sleeves with pleating, gathering and frills on the sleeve opening were now seen.

1870s–1880s

Bustle style

The shape of the skirt changed to the bustle style, creating volume at the back of the dress. The bustle was a frame designed to add fullness at the lower waist. Skirts consisted of two layers and the uppermost layer was pulled up and over the bustle to drape beautifully. It was around this time also that Western clothing styles entered Japan as the Rokumeikan style.

1890s–1900s

Hourglass silhouette

Volume was added to skirts by the use of gathers and tucks. Slim bell-shaped skirts, the leg-of-mutton sleeve which was puffed from above the elbow, the balloon sleeve, and the standing collar became popular. Shoulders and hems were wide and waists were drawn in creating what was known as the hourglass figure.

The shape that appeared thereafter emphasised the fullness of the chest and had a fitted S shape that closely followed the line of the body from the waist to the hip, influenced by art movement at the end of the 19th century called Art Nouveau.

1910s

A dress that incorporates Oriental styling

Corsets were removed and dresses took on a simple shape that expressed the natural lines of the body. Skirt lengths rose from floor length, and narrow-hem widths became popular. Oriental looks such as the kimono sleeves and button extensions were also incorporated into the dress.

1920s

Garçonne style

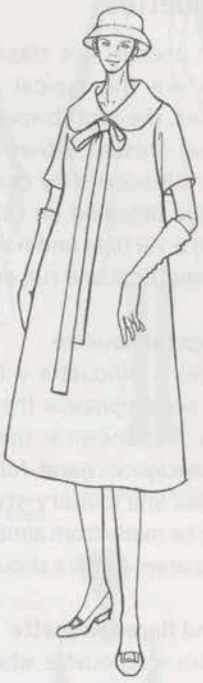
After World War I, the look for women's clothing was boyish and suited to active lifestyles, mirroring the advancement of women in society. Dresses became shorter with a linear shape and low waist and were made from light-weight, soft fabrics. Evening dresses were heavily embroidered with beads and sequins.

1930s

Slim long style

The 1930s was the time of the world-wide Great Depression and of economic hardship. Dresses became longer and waistlines were natural again. Dresses with movement that beautifully expressed the line of the body became popular. During this period many legendary couturiers appeared on the scene, and fashion that devised innovative ways of using fabrics and utilized advanced techniques was created. Form-fitting dresses that effectively used fabric cut on the bias, in particular, were popular. Then came World War II which was a large setback for the fashion industry that had started to show signs of recovery from the hard years of the Depression.

1940s–1950s



Trapeze line dress

Fashion in this period was significantly affected by World War II. There was a shortage of fabric during the war and dresses had to be practical and use as little fabric as possible. Dresses were designed with skirt lengths that covered the knee and with square military-look shoulders. After World War II, the stagnant Paris fashion scene was revitalised. In 1947, lavish, feminine lines were revived together with corsets by the advent of Christian Dior's New Look. Designers released a new dress line every season and it was the golden age of haute couture.

1960s

Mondrian look

The fashion began to move towards the youth market, and the mini skirt created by Andre Courreges became the fashion of the times for the younger generation.
It was the time of the Mondrian-look dress in vivid colours of red, blue and yellow in a simple Saint-Laurent line.

1970s–present

Beginning in the 1970s prêt-â-porter (ready-to-wear) clothing became popular, and dresses began to be available in various lengths, such as mini, midi, and maxi, reflecting the greater freedom women began to enjoy around this time. Various fashion trends such as folklore inspired, sporty, retro and ethnic surfaced.
Together with this an uncomplicated garment production technique with a smaller number of seams (sans couture) was developed. It was also the time when structural garment production was in the limelight.
Paris was the centre of the fashion world and designers from around the world presented their collections in Paris. Japanese designers such as Kenzo Takada, Issei Miyake, Yoji Yamamoto and Rei Kawakubo became world fashion leaders during this time and participated for several successive years in the Paris Collection creating a new kind of fashion movement.
As lifestyles became richer, women were more liberated with a strong emphasis on individuality. Creative, avant-garde fashion appeared and dress styles continue to diversify to the present day.

2. Dresses—Types, Designs and Fabrics

Silhouettes

When dresses are classified by the silhouette they create, there are the typical straight dresses, the fit and flare dresses, the tent (trapeze) dresses and the inverted triangle (V line) dresses. Other designs can be developed based on these silhouettes by changing the position of shaped seams and the detailing on certain parts. Shaped seams basically run in a vertical and horizontal direction but are sometimes asymmetrical and run diagonally.

Straight silhouette

Creates a silhouette with a moderate amount of room that does not emphasize the body line and with a restricted hem width. Also known as the box silhouette.
The design is good for developing into sporty, shirt-look dresses and military-style dresses.
It can be made from almost any type of fabric, but light-weight, transparent fabrics should be avoided.

Fit and flare silhouette

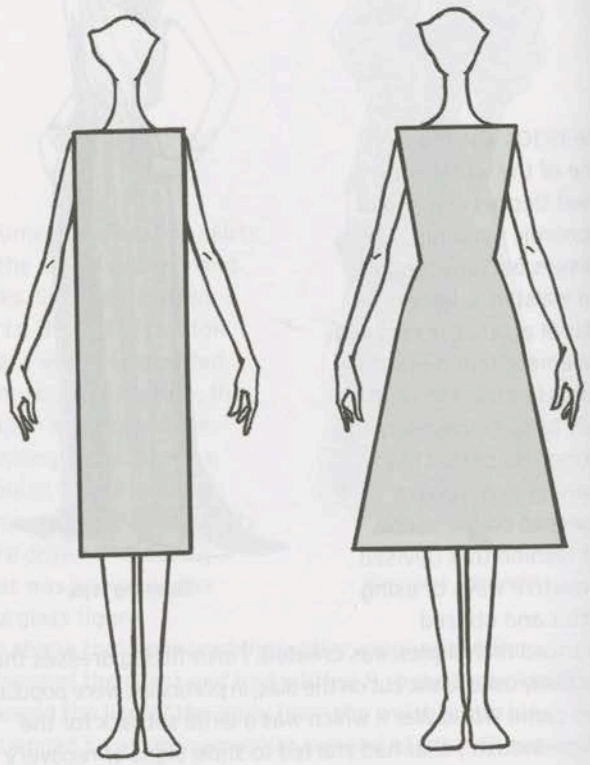
Creates a silhouette where the upper part follows the line of the body and the hem width flares out from the waist. The fit and flare silhouette is the most basic dress style.
The design can be developed into a casual or formal look depending on the fabric and the amount of flare.
Fabrics with little movement of the grain such as cotton, linen, synthetic fabrics and wool are suitable.

Tent silhouette

Creates a triangular silhouette with narrow shoulders and a spacious flare going from the chest towards the hem creating a wide look. It covers the body comfortably and is a typical silhouette that hides the line of the body. A better overall balance is achieved by adding shaped seams and detailing.
Light-weight, stretch fabrics and closely woven fabrics with little movement of the grain express the silhouette beautifully.

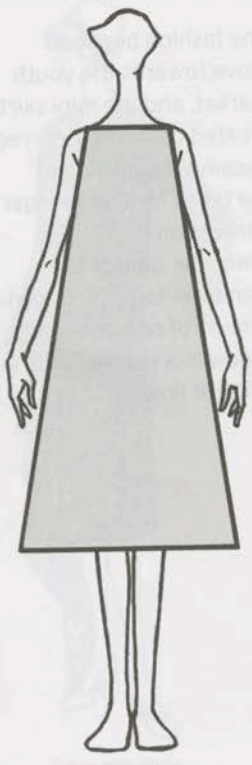
Inverted triangle silhouette

Creates a silhouette with protruding shoulders and narrowing toward the hem, that suits a body with wide shoulders and narrow hips. The silhouette is good for designs with volume around the shoulders such as where gathering has been inserted at a yoke or sleeves or epaulettes have been added.
Light-weight, firm fabrics or fabrics that have a voluminous or edgy look are good for this silhouette.

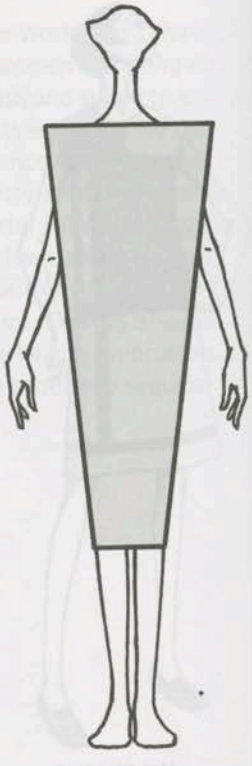


Straight silhouette

Fit and flare silhouette



Tent silhouette



Inverted triangle silhouette

Shaped seams

Dresses with vertical shaped seams

Centre seam

The dress only has seams in the centre front and back and on the sides. The silhouette is almost completely straight with a slight marking of the waist. The bust darts are inserted on the sides, in the armhole or on the shoulder.

Princess seam (seams running down from the shoulder)

The princess seam is a line that passes through the bust point from the shoulder and flows lengthwise towards the hem. The dress has an elegant silhouette that emphasises the bust and waist and has a wide hem. It suits any body type and the silhouette can be changed by changing the amount of room at the waist and the width of the hem. Bust darts are inserted into the shaped seam lines. The style is so called because it was worn by British Princess Alexandra when she was the Crown Princess.

Princess seam (seams running down from the armhole)

The seam passes from the arm-hole through near the bust point and flows towards the hem creating the same silhouette as the princess seam running down from the shoulder. This shaped seam is good for preventing the breaking up of patterns such as stripes or checks in the chest area.

Dresses with horizontal shaped seams

Normal waist

A basic dress style with a horizontal shaped seam at the narrowest part of the waist. The normal waist dress can be developed into a variety of designs by changing the length and the silhouette of the skirt.

High waist

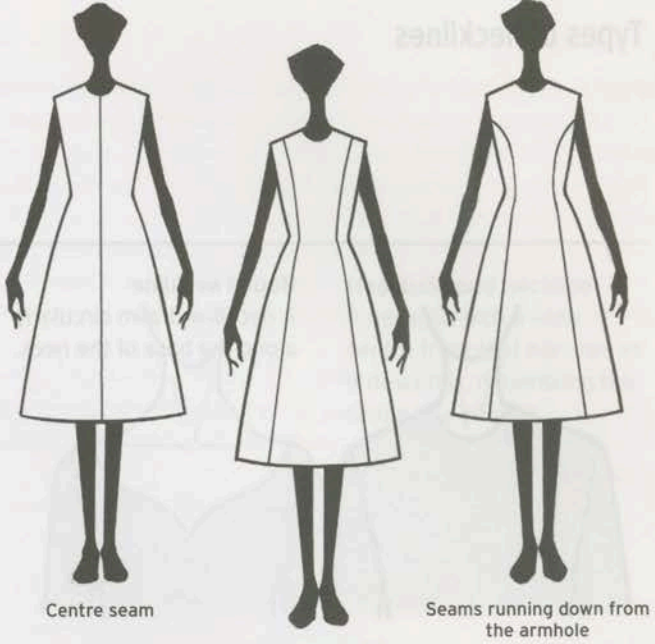
A silhouette with a horizontal shaped seam inserted in a position higher than the normal waist, that is, in the position of the underbust. A clean, linear silhouette for the skirt can be created by adding design points above the shaped seam line.

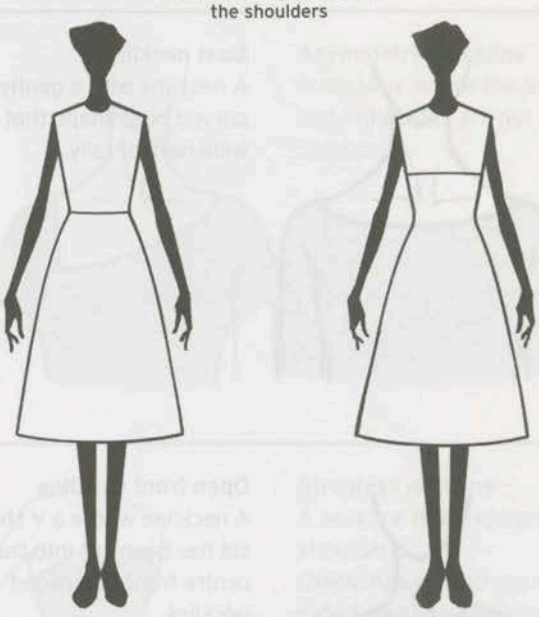
Low-waist

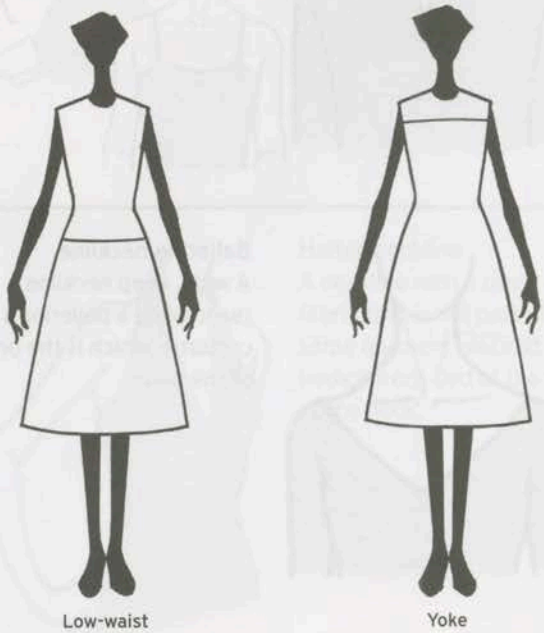
The low-waisted silhouette has a shaped seam in a position lower than the normal waistline, sometimes as low as around the hip line.

Yoke

The yoked dress has a horizontal shaped seam that is higher than the bust line. Vertical shaped seams are adopted from the yoke downwards.

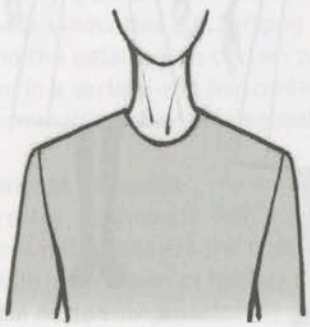




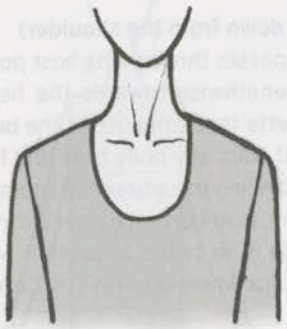


Types of necklines

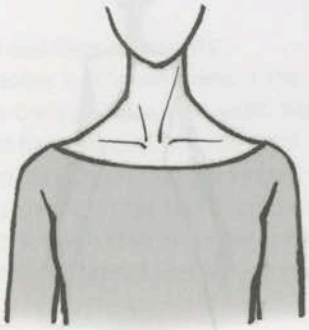
Following is an explanation of the different necklines that do not have collars.
The neckline is the part of a garment that is closest to the face and the balance of the wearer's facial features and over-all proportion should be considered when designing the neckline.



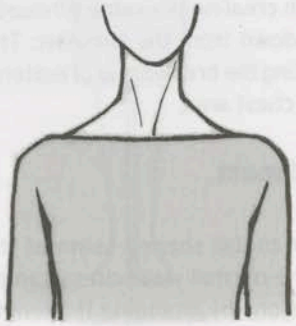
Round neckline
A neckline drawn circularly along the base of the neck.



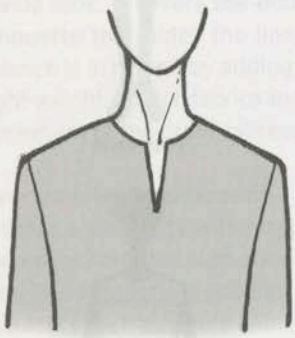
U-neckline
A deep neckline in the shape of the letter U.



Boat neckline
A neckline with a gently curved boat shape that is wide horizontally.

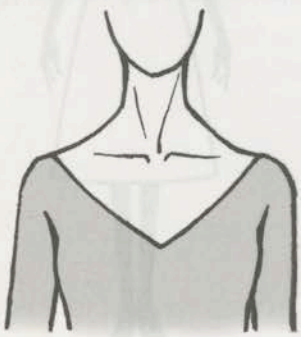


Slashed neckline
A long, narrow neckline with a horizontal cut.
Also known as the horizontal neckline.

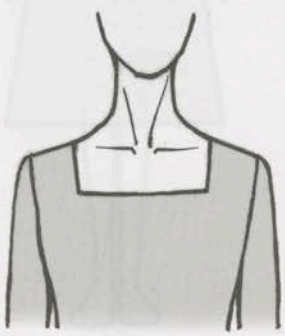


Open front neckline
A neckline where a V shaped slit has been cut into the centre front of a round neckline.

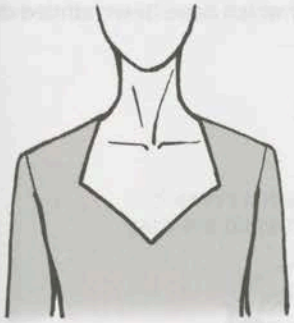
V-neckline
A neckline in the shape of the letter V.



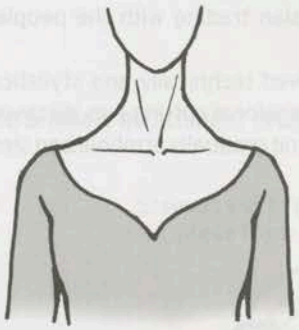
Ballerina neckline
A wide, deep neckline resembling a ballerina's costume, which is the origin of the name.



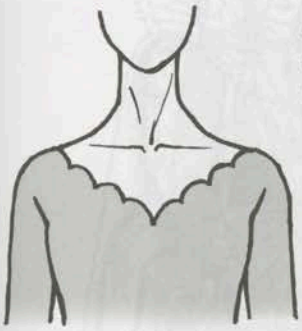
Square neckline
A neckline in the shape of a square.



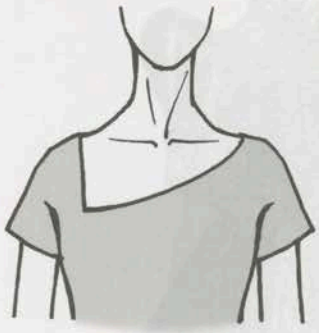
Diamond neckline
A neckline in the shape of a diamond.



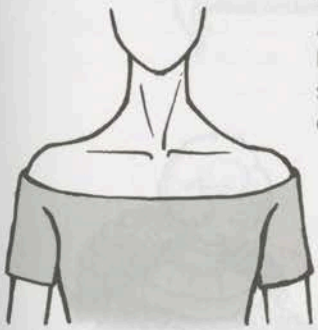
Heart-shaped neckline
A neckline with a wide centre front that narrows as it descends, resembling the shape of a heart.



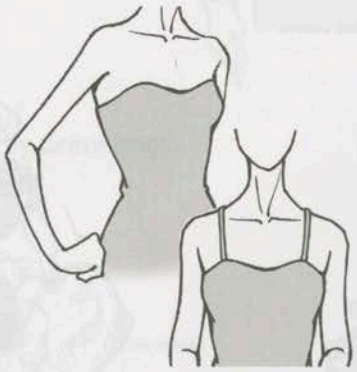
Scalloped neckline
A design that imitates the shape of the wave patterns on the shell of the scallop.



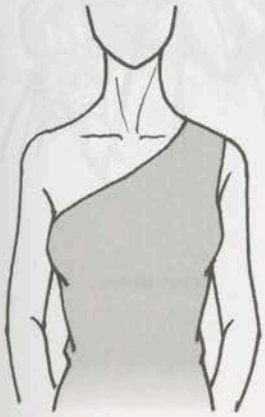
Asymmetric neckline
A neckline where the left and right sides are not balanced.



Off-the-shoulder neckline
A neckline that sits lower than the tips of the shoulders, often seen on evening dresses.



Strapless neckline
A neckline that exposes the shoulders.
(Necklines with straps are called camisole necklines or spaghetti straps.)



Oblique neckline
A diagonal neckline that flows from one shoulder to the underarm on the other side. Also known as the one-shoulder.

Halter neckline
A neckline with a piece of fabric that is the part of the same garment piece as the bodice front tied at the back of the neck.

Sleeves

Sleeves are the part of a garment that cover the arms. There are a variety of sleeve shapes and sleeves are important in garment design in terms of both design and functionality.

Historically, the sleeve is said to have first been created in the ancient Greek period.

The first people to have worn garments with sleeves are thought to be the Persians. The European garment with sleeves developed as a result of Persian trading with the people of ancient Greece.

The shape of the sleeve evolved technically and stylistically through the times. Three-dimensional cutting was discovered from around the Middle Ages and gradually armhole and sleeve cap shapes were created.

Sleeves on male clothing were simply shaped and meant for active lifestyles, while on women's clothing were decorative and in various exaggerated styles.

These exaggerated garment shapes disappeared from the 20th century to give way to the simple shapes we know today. Following are the typical sleeve types that appeared throughout fashion history from the Middle Ages to the early modern times, the name and shape of which have been handed down to the present age.

Puffed sleeve

Leg-of-mutton sleeve

Pagoda sleeve

Balloon sleeve

Virago sleeve

Types of sleeves

Sleeve shapes can be classified into two types according to their structure—those that are cut as a separate garment piece from the bodice and those that are cut in one continuous piece with the bodice.

Among the sleeve types sewn together to the bodice at the armhole, there are sleeves that are attached at the natural armhole position and sleeves where the armhole seam is above or below the natural armhole position.

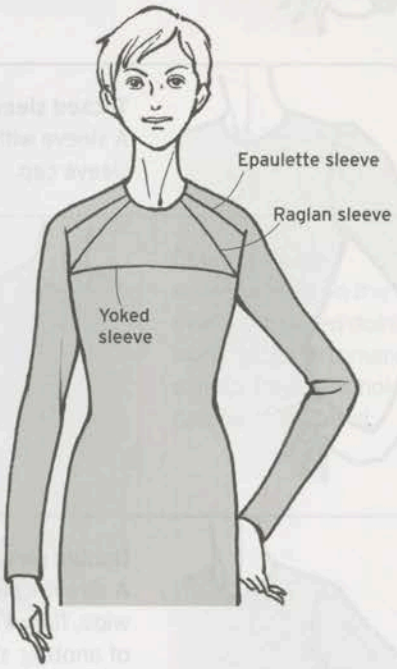
- Set-in sleeve: Sleeve attached at the natural armhole position.
- Dropped shoulder sleeve: Sleeve attached in a position lower than the natural armhole position.
- High shoulder sleeve: Sleeve attached in a position higher than the natural armhole position.

Sleeves are also classified according to sleeve length.

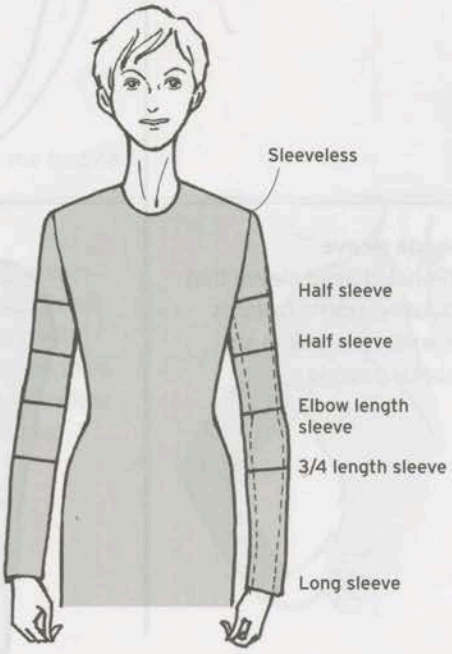
Sleeves classified by the position of the armhole attachment seam

Sleeves cut as a separate garment piece from the bodice

Sleeves cut in one continuous piece from the bodice



Sleeves classified by sleeve length

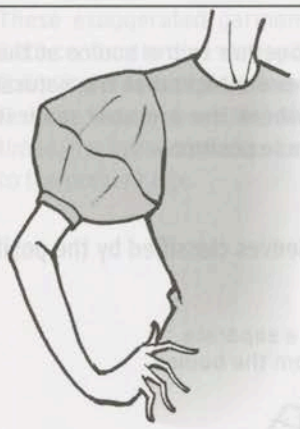


Sleeves classified by shape

Following are the types of sleeves that are commonly used for dresses.

Sleeves that are cut as separate pieces from the bodice

Tight sleeve
A close-fitting sleeve.

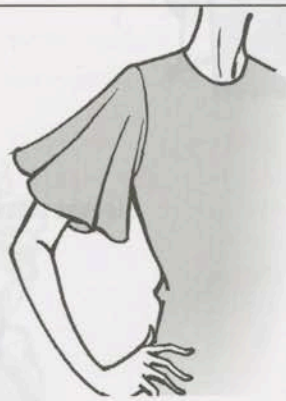


Lantern sleeve
A sleeve that is round and full resembling a lantern, usually with shortish sleeves.

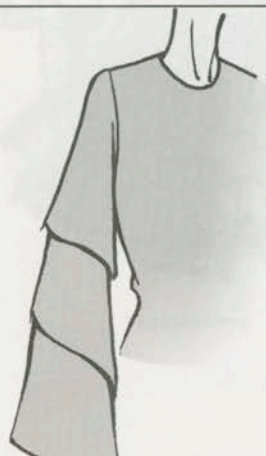
Tucked sleeve
A sleeve with tucks in the sleeve cap.

Tulip sleeve
A sleeve where the fabric of the front and back sleeve is layered to resemble the petals of a tulip.

Double sleeve
A sleeve consisting of a wide, flared sleeve on top of another sleeve fitted to the arm.

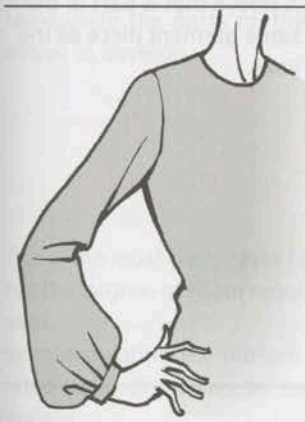


Flared sleeve
A sleeve with flare and a cuff that moves like the petals of a morning glory flower.

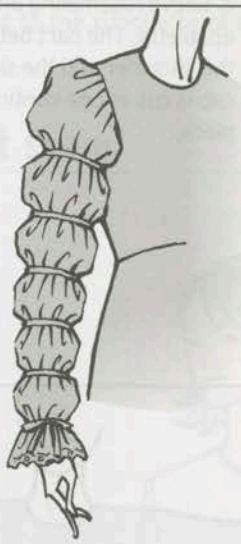


Pagoda sleeve
A funnel-shaped sleeve that gradually widens towards the wrist resembling an Oriental pagoda.

Leg-of-mutton sleeve
A sleeve that is loose and full at the top and narrows around the elbow like the leg of a sheep.



Bishop sleeve
A type of puff sleeve that is long and full at the bottom and gathered around the sleeve opening. Alternatively, the bottom of the sleeve can be left open. So called because it resembles the sleeve of the clerical robe worn by Christian bishops.



Virago sleeve
A puffed sleeve that is intermittently tied with ribbons.

Shirt sleeve
A sleeve with a low sleeve cap for easy movement often used for sportswear and workwear. Often seen on dress shirts.

Dolman sleeve
A sleeve seen on the long overcoats called dolmans worn by the Ottomans, with a deep, loose armhole and narrow at the wrist.

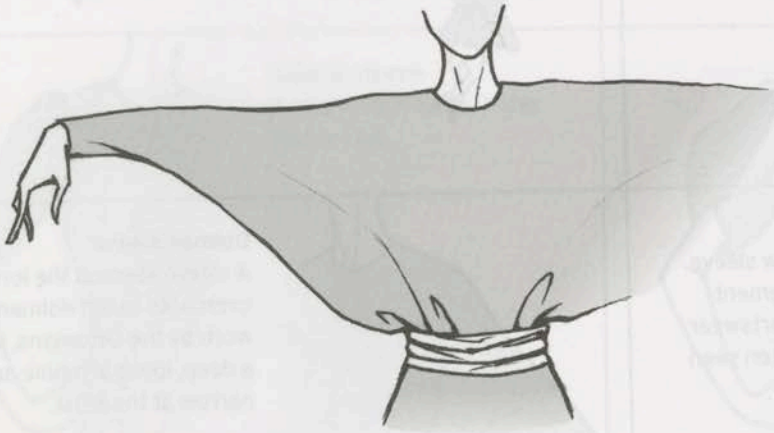
Sleeves that are cut as one continuous piece with the bodice

Kimono sleeve
A sleeve with no armhole attachment seam that is cut as a continuous piece with the bodice, so called because the area around the shoulder resembles the Japanese kimono.

Raglan sleeve
A sleeve that extends diagonally from the neckline to the underarm with the shoulder and the sleeve in one continuous piece. Said to have been devised by British general Baron Raglan during the Crimean War.

Epaulette sleeve
A sleeve resembling an epaulette. The part between the shoulder and the sleeve cap is cut as one continuous piece.

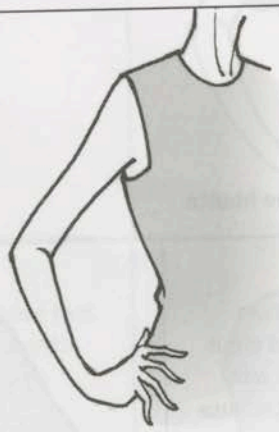
Yoked sleeve
A sleeve that is part of the same garment piece as the yoke.



Bat-wing sleeve
A deep armhole with wide sleeves that narrow suddenly at the cuffs.
Called the bat-wing sleeve as it is shaped like the wings of a bat.

Types of sleeveless armholes
Sleeveless armholes are classified according to the depth of their armhole.

Natural armhole
A balanced, natural armhole.



Square armhole
An armhole in the shape of square.

American armhole
A deep diagonal armhole that runs from around the base of the neck and exposes the shoulder.

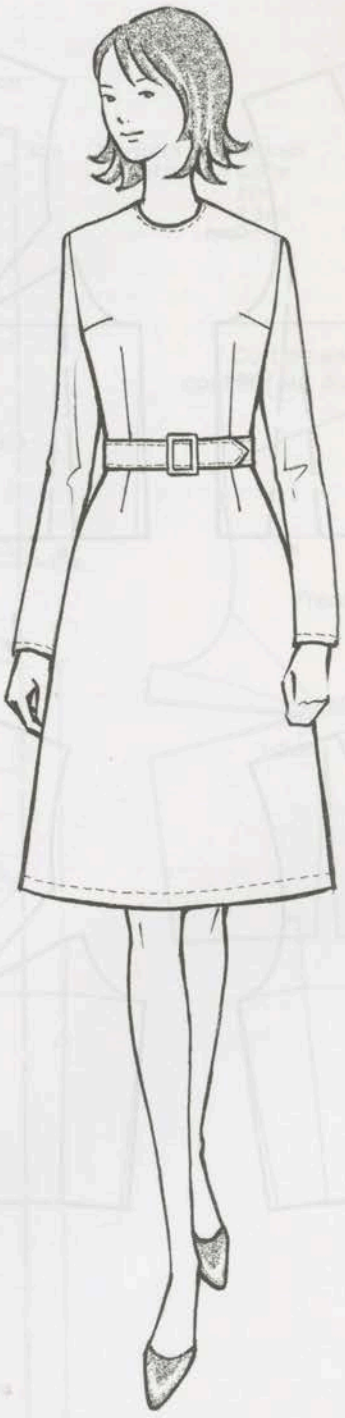
3. Dress Designs and Pattern Drafting

Standard measurements from the Bunka Fashion College female students reference measurements have been used for drafting patterns and determining the length of fabric required.
Manipulate the darts on the sloper so that the drawing can be matched to the silhouette of the garment beforehand and is easier to develop.

Dress with a waist seam

This is the most basic style for a dress, made using a sloper. It has the degree of room required for functionality as everyday wear.
By manipulating the pattern and changing the detailing, the fitted-waist dress can be turned into a variety of different designs.
Choose fabrics such as heavy-weight cottons (denim, piquet), synthetic fabrics and light-weight wools that are appropriate for the purpose of the garment.

Requires: 270cm of 110cm-wide fabric
Small amount of fusible interfacing



Manipulating the darts on the sloper

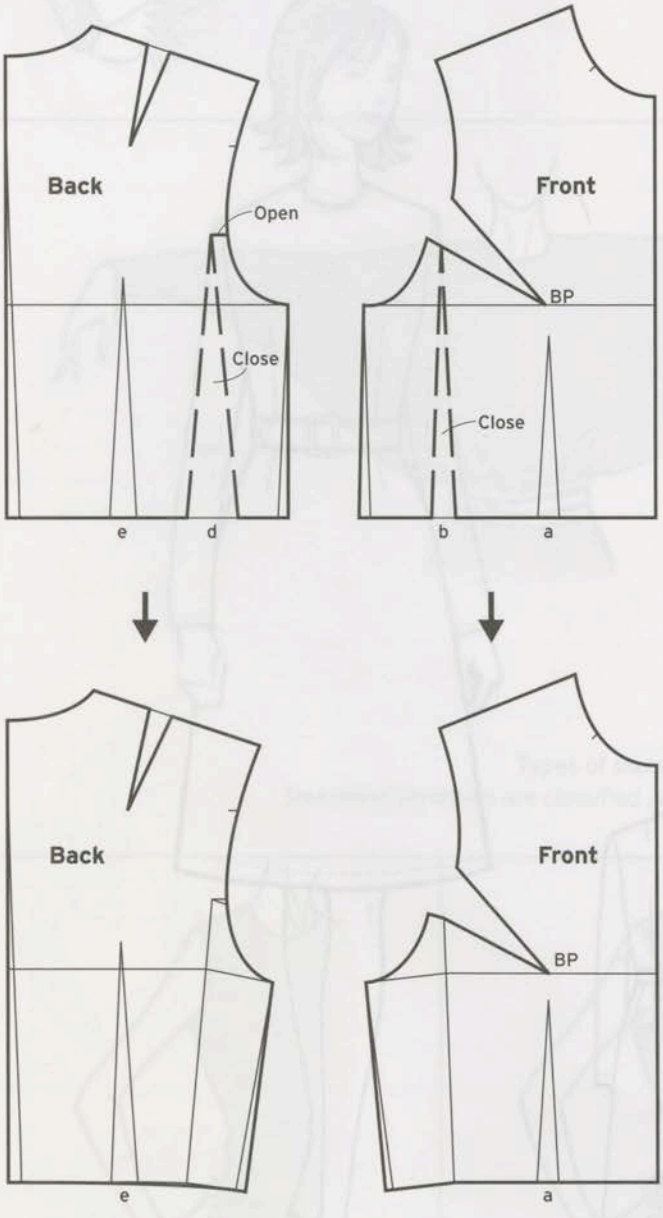
With this dress, the patterns for both the bodice and the sleeves are almost identical to the sloper but the darts on the bodice are to be moved. Draft the pattern after manipulating the sloper.

Bodice back

Close the waist dart 'd' leaving only one waist dart.

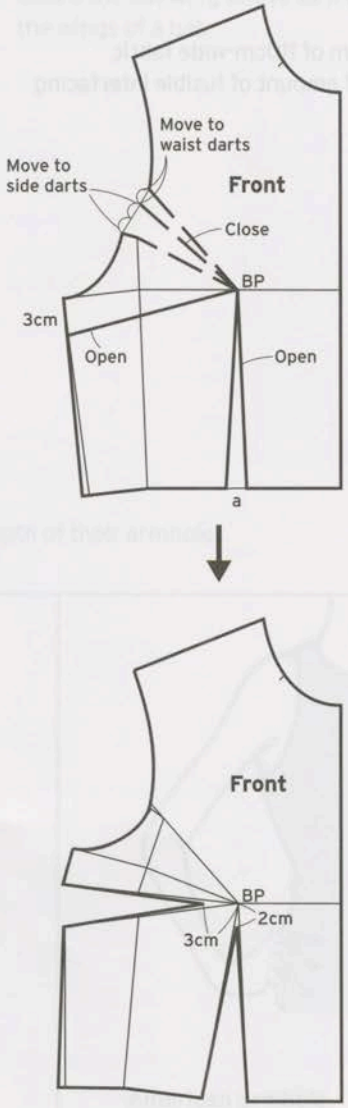
Bodice front

Close the waist dart 'b' in the same way as on the back bodice.



Manipulating the sloper darts when there is a large bust darts allowance

When moving the bodice darts for a large-chested body type, distribute 2/3 to the sides and 1/3 to the waist darts. This will make the bodice sit well and settle the grain naturally.



Important points for pattern drafting

Bodice

- As this dress is worn with a belt, add 1cm to the length and 0.5cm to the sides as room for movement in the waist.

Skirt

- Drawing the outline

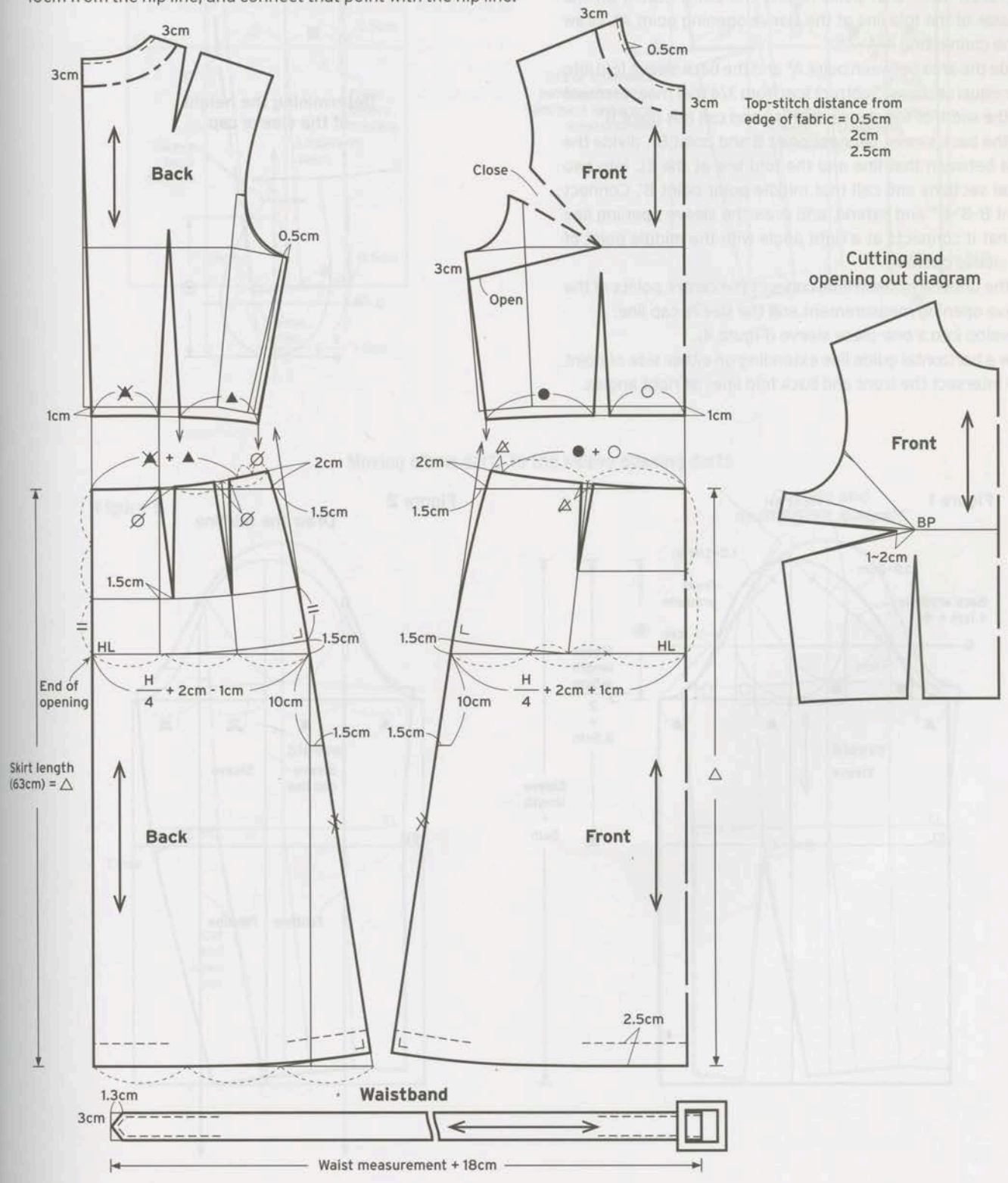
①Because the dress has a semi-flared silhouette, add room in the hipline.

②Draw a perpendicular line down from the point determining the hip width. Measure 1.5cm horizontally at the position of 10cm from the hip line, and connect that point with the hip line. Extend the line upwards and downwards to draw the guide line for the side seam line.

③ From the guide line subtract another 1.5cm at the waist and draw the curve of the side seam line.

Draw the waistline, mark the same measurement as the bodice waist and make what remains into darts.

④ Depending on the difference between the hip and the waist measurements the number of darts and their length may be changed.



Sleeve

1) Copy the armhole of the bodice, measure the front or back armhole measurement + 1cm + ★ (see page 255) from the sleeve cap points of the front and back armhole respectively, and draw to the same measurement as the sloper sleeve. Next divide the width of both the front and back sleeve each into equal sections, draw the fold lines and mark the intersecting points with the sleeve cap point A and point B (Figure 1 and Figure 2).

2) Draw the outline of the tight sleeve (Figure 3).

- For the front sleeve, measure 0.5cm towards the centre of the sleeve from the point where the fold line and elbow line intersect. Make that point A' and the point 0.5cm on the outside of the fold line at the sleeve opening point A". Draw a line connecting A-A'-A".
- Divide the area between point A" and the back sleeve fold into four equal sections. Subtract 1cm from 3/4 that measurement for the width of the sleeve opening and call this point B".
- For the back sleeve, connect point B and point B", divide the area between that line and the fold line at the EL into two equal sections and call that middle point point B'. Connect point B-B'-B" and extend, and draw the sleeve opening line so that it connects at a right angle with the middle point of the sleeve opening.
- For the underarm seam line, connect the centre points of the sleeve opening measurement and the sleeve cap line.

3) Develop into a one-piece sleeve (Figure 4).

- Draw a horizontal guide line extending on either side of point E to intersect the front and back fold lines at right angles.
- Draw the sleeve cap lines A-F and B-D for the front sleeve and back sleeve on the guide lines, and make the front sleeve side point F' and the back sleeve side point D'.
- Take the same measurement as the front sleeve opening on the EL and connect with point F'. Take the same measurement on the guide line in the same way for the back sleeve also and connect with point D'. The difference in the underarm measurement at the position of the EL becomes the elbow dart allowance. Ease the rest to fit.

  Close the elbow dart and cut and open out along the back foldline to move the dart to the sleeve opening (Figure 5).

Determining the height of the sleeve cap

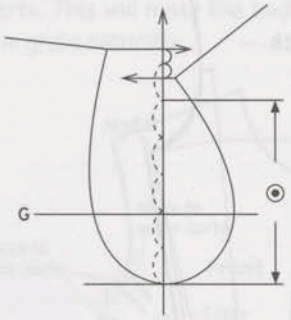


Figure 1

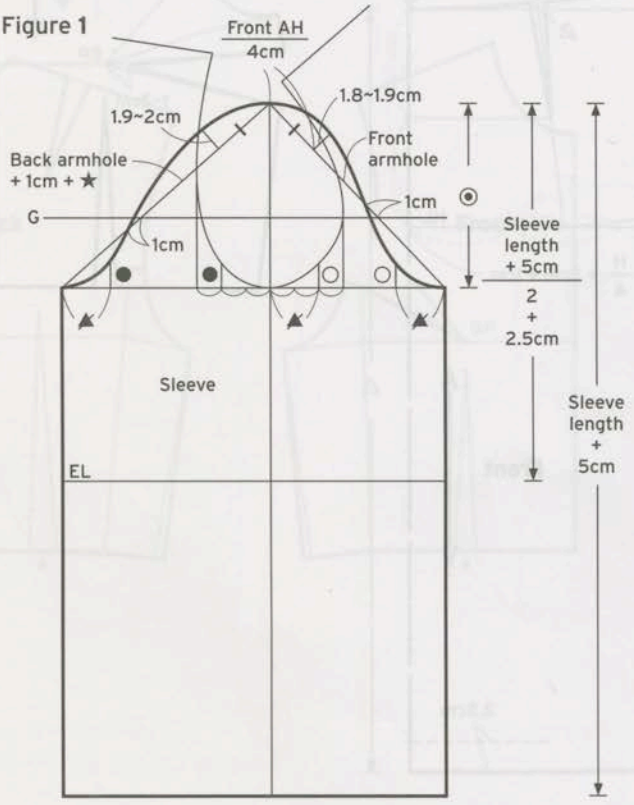


Figure 2

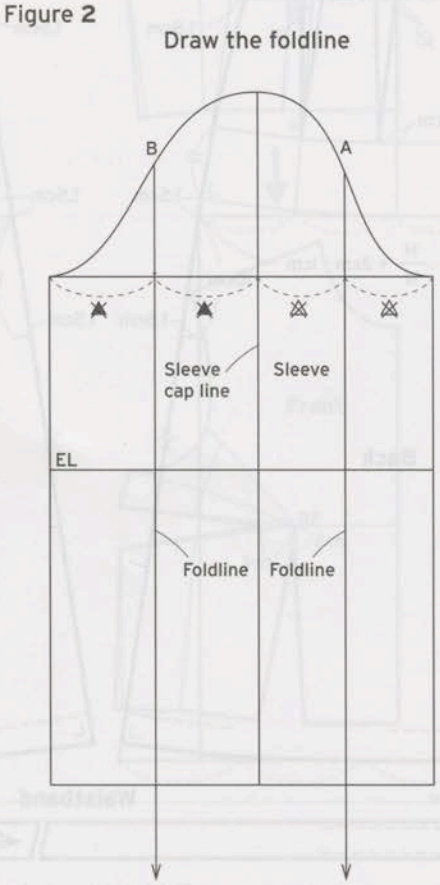


Figure 3

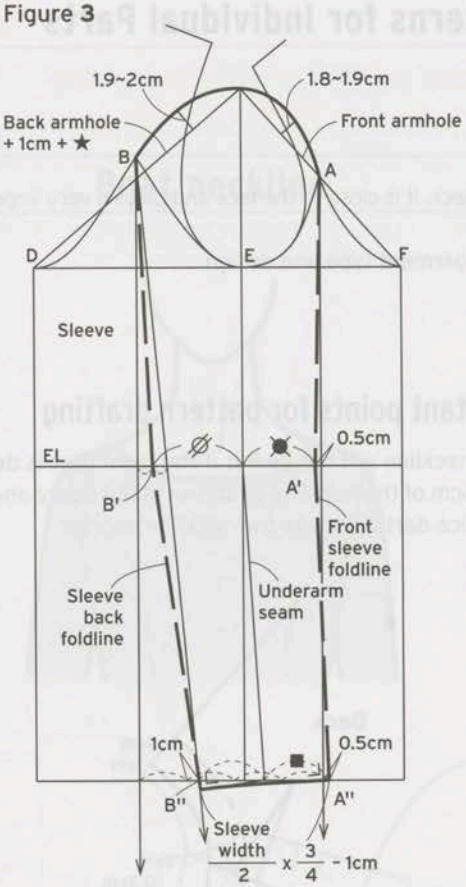
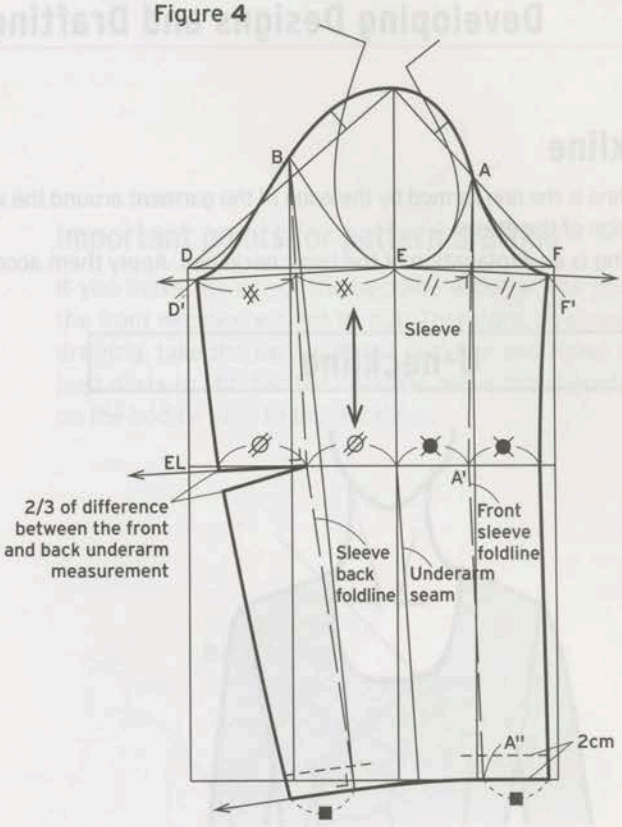
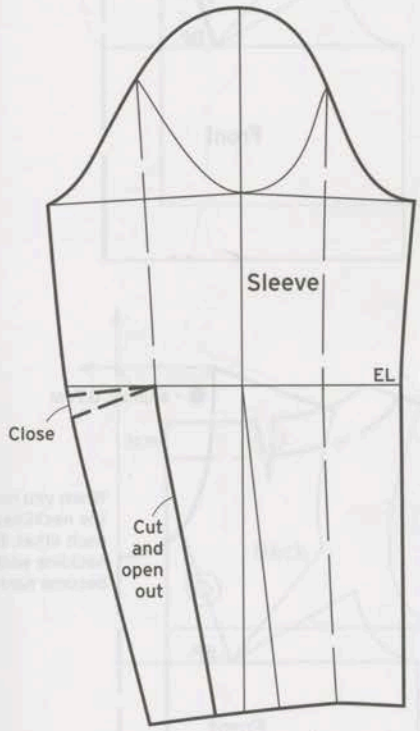


Figure 4

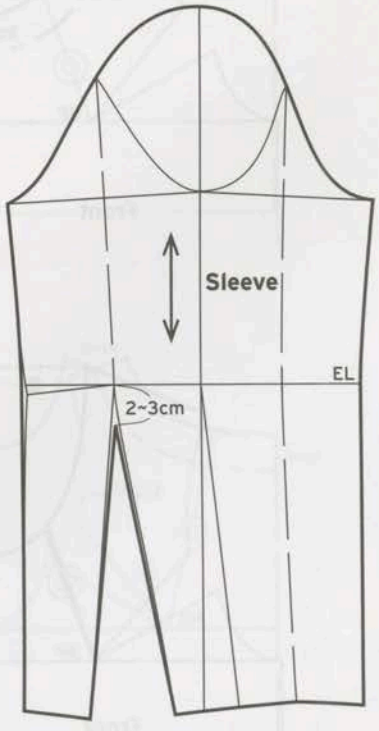


Moving elbow darts to the sleeve opening darts

Figure 5



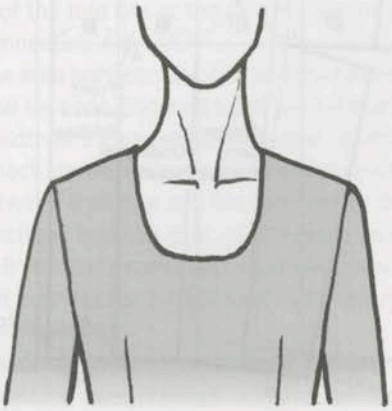
Cutting and
opening out diagram



Neckline

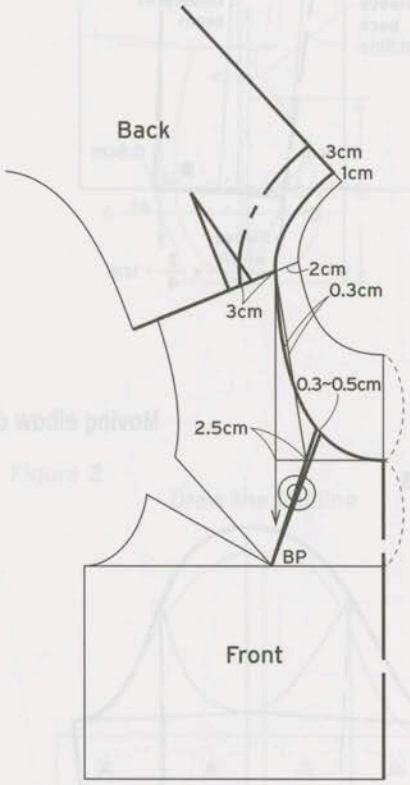
A neckline is the line formed by the edge of the garment around the wearer's neck. It is close to the face and plays a very important part in the design of the dress.
Following is an explanation of the basic necklines. Apply them according to garment type and design.

U-neckline

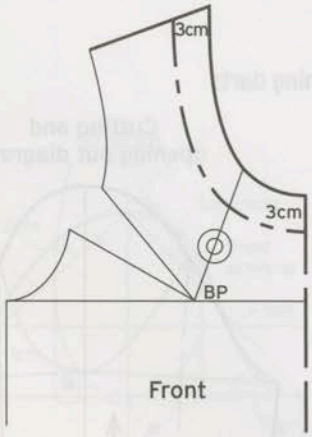


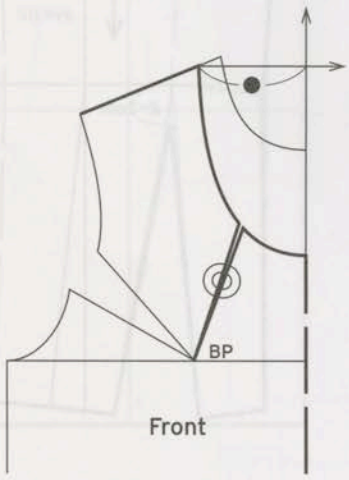
Important points for pattern drafting

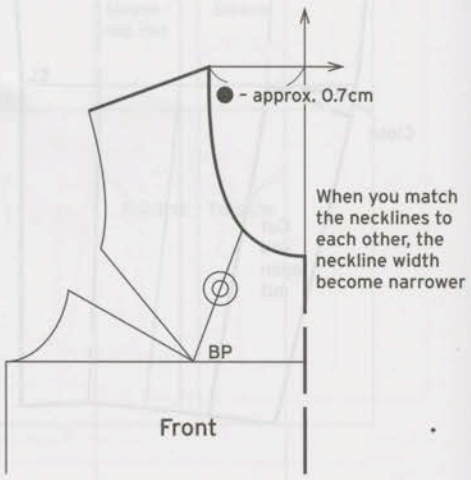
As the neckline will not lie flat if the front part is deep, close 0.3~0.5cm of the neckline as shown in the figure and move to the bodice darts to make the neckline shorter.



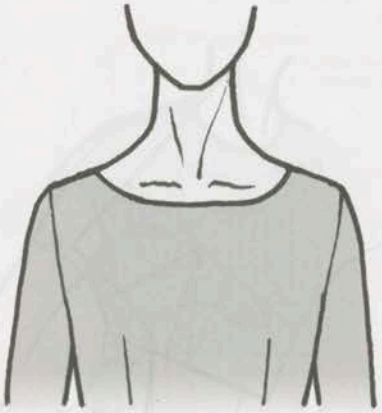
Pattern for facing





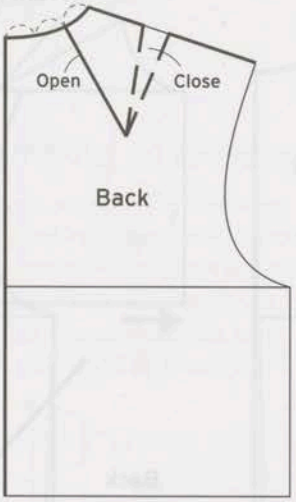


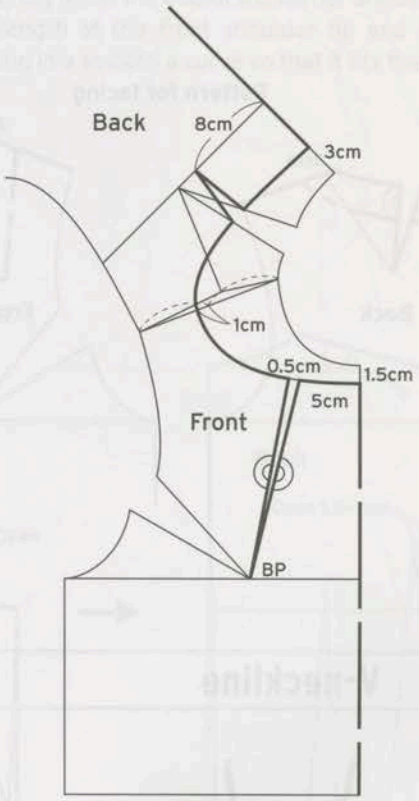
Boat neckline



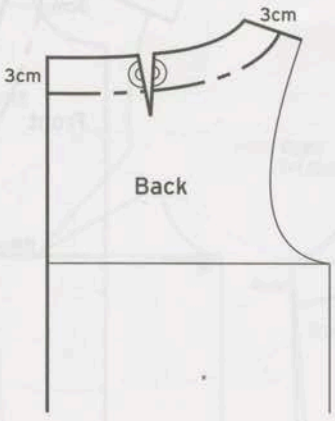
Important points for pattern drafting

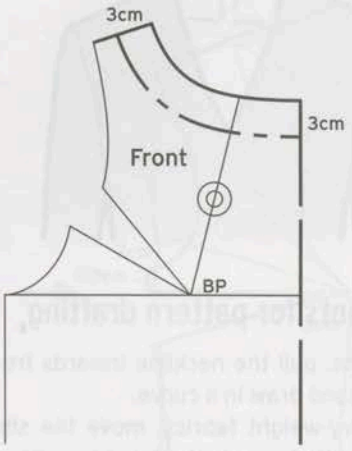
If you make the cut of the neckline wider at the shoulders, the front neckline will not lie flat. Therefore, as shown in the drawing, take the excess at the neckline and move it to the bust darts to shorten the neckline. Move the shoulder darts on the bodice back to the neckline.



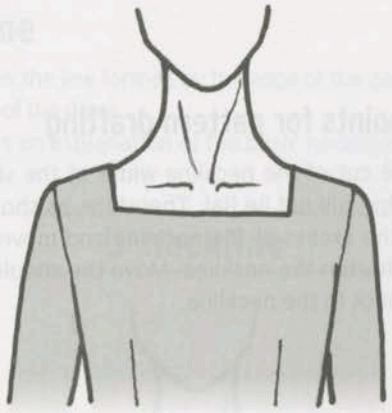


Pattern for facing



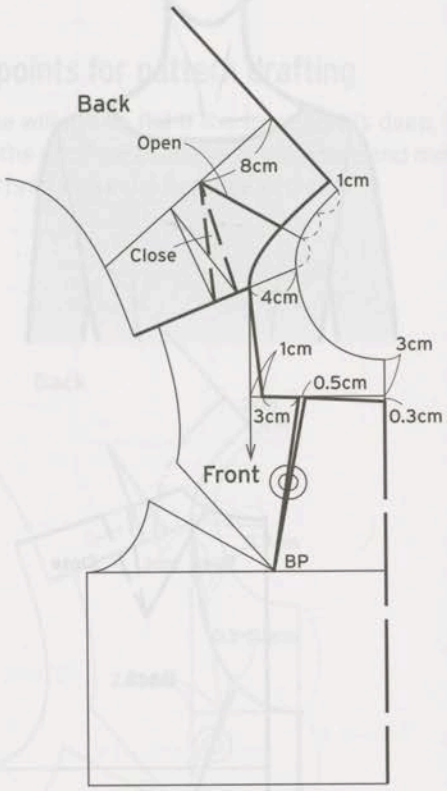


Square neckline

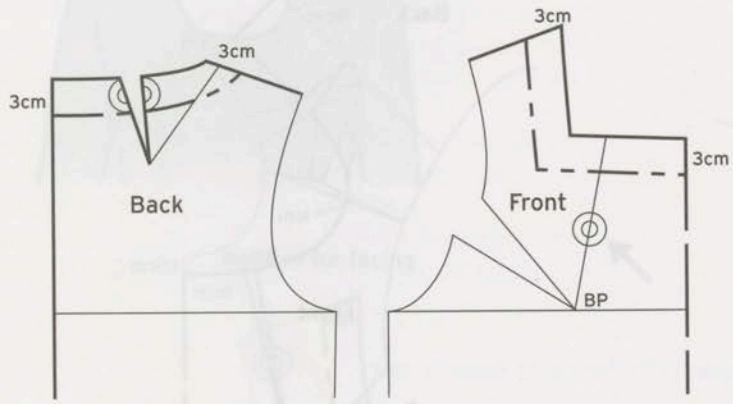


Important points for pattern drafting

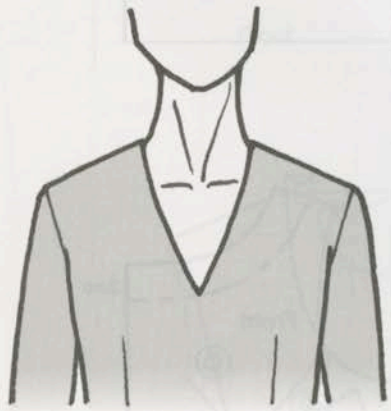
Shift the front neckline from the vertical line on the shoulder slightly towards the centre. If the shoulders are cut wide, move the excess on the front neckline to the bust darts to shorten the neckline in the same way as for the boat neckline. Also move the back darts to the neckline.

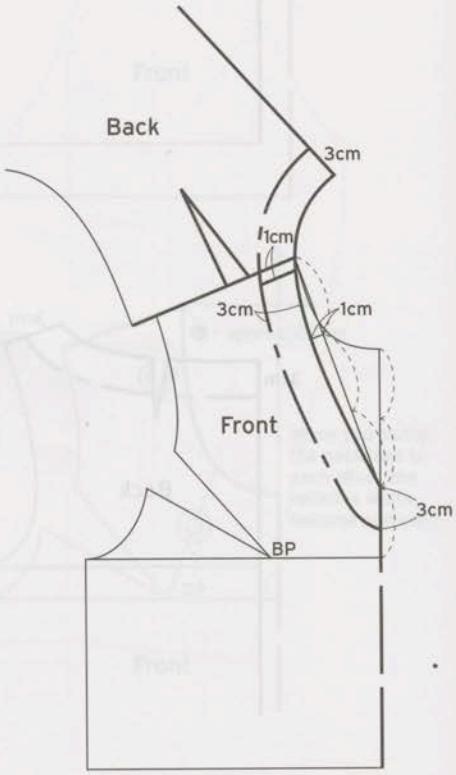


Pattern for facing



V-neckline





Important points for pattern drafting

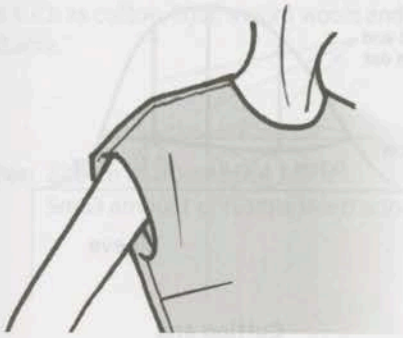
For the V neckline, pull the neckline inwards from the side neck point (SNP) and draw in a curve.

When using heavy-weight fabrics, move the shoulder line on the facing slightly towards the front to achieve a lighter, fresher look.

Sleeve

The design of a sleeve can be developed into various shapes by manipulating a basic pattern.

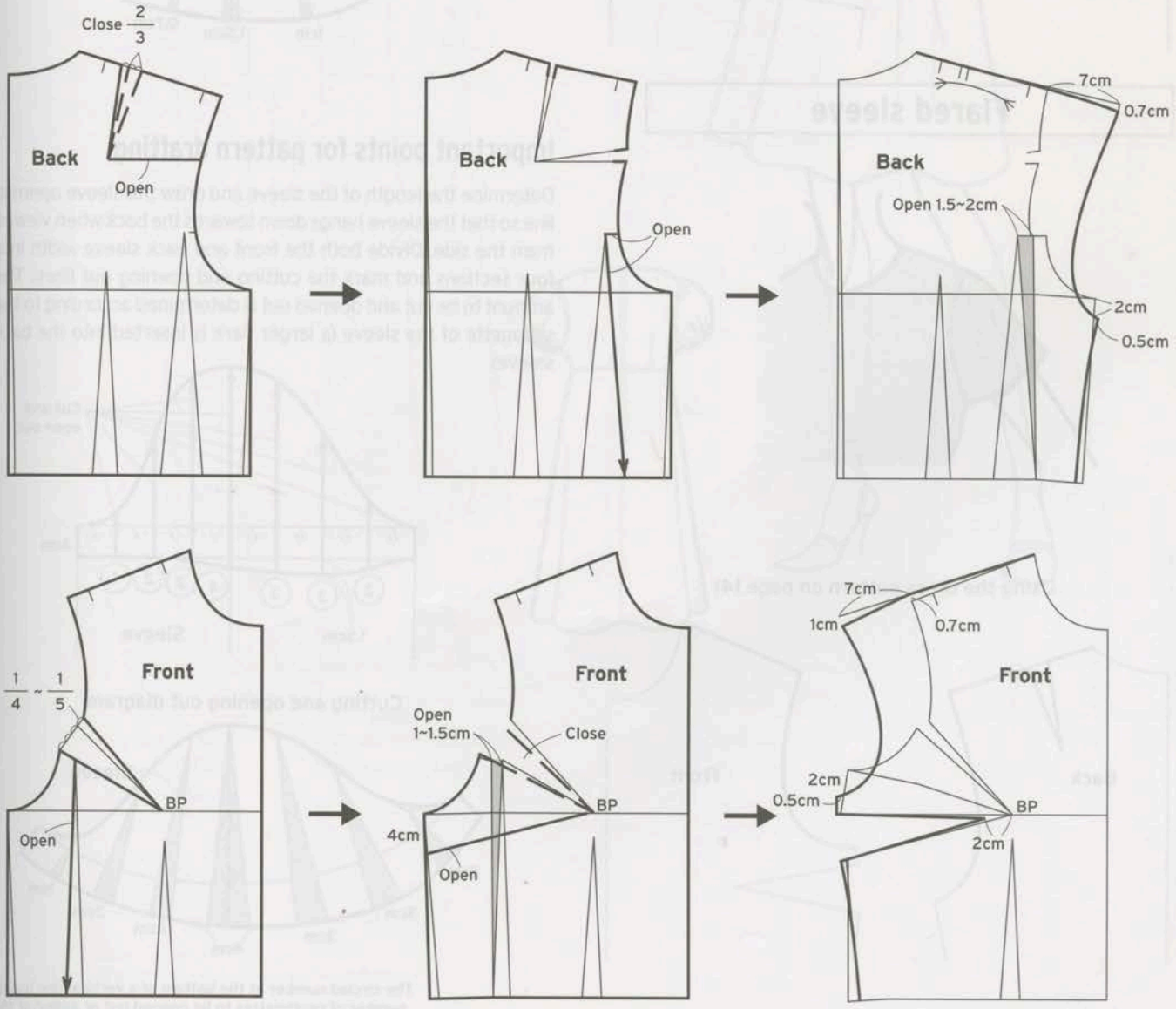
French sleeve



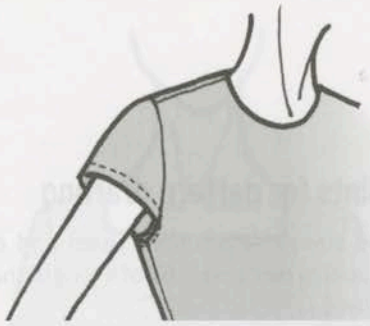
Important points for pattern drafting

A sleeve with no sleeve attachment seam and cut as an extension of the bodice piece, usually of a length that slightly covers the shoulders.

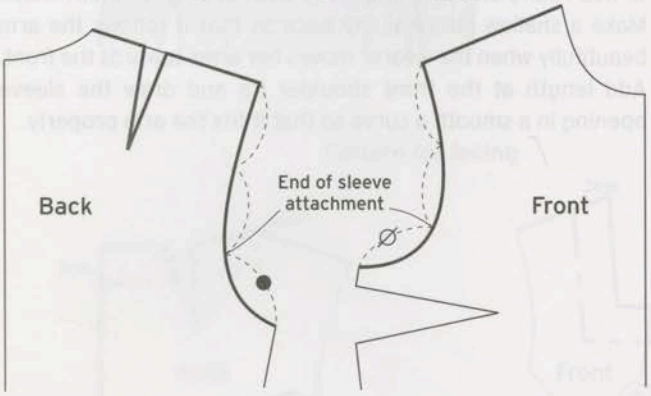
Distribute the shoulder darts and the bust darts in the armhole to add room, and then make the back and chest width wider. Make a shallow curve at the back so that it follows the arm beautifully when the wearer moves her arms towards the front. Add length at the front shoulder tip and draw the sleeve opening in a smooth a curve so that it fits the arm properly.



Capped sleeve

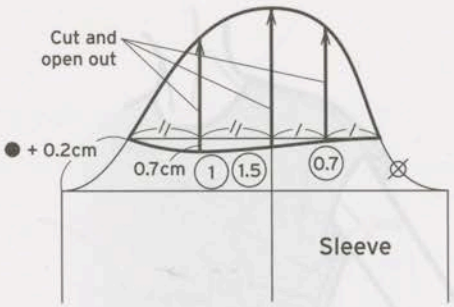


Using the dress pattern on page 141

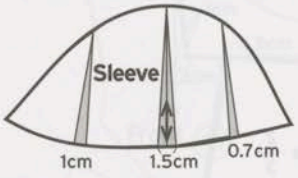


Important points for pattern drafting

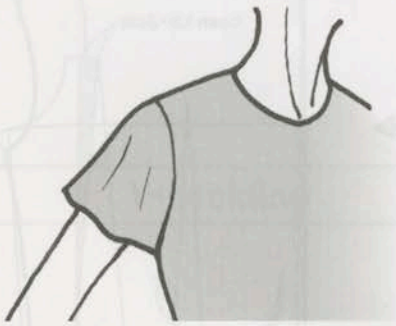
Determine the end of the sleeve attachment on the bodice armhole. Mark the measurement from the sleeve attachment on the front and back armhole up to the side seams (● and ∅) on the sloper of the sleeve. Cut and open out the extra room in the sleeve opening.



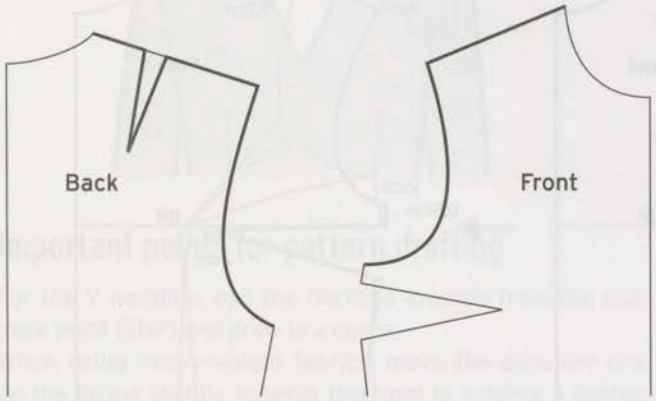
Cutting and opening out diagram



Flared sleeve

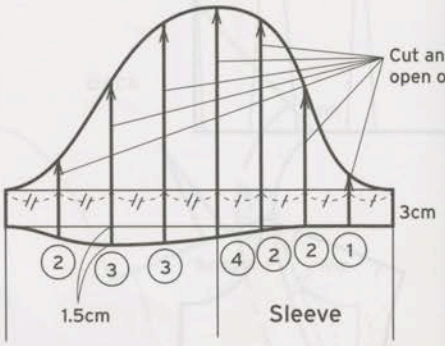


Using the dress pattern on page 141

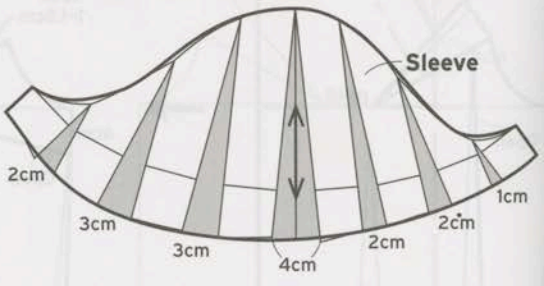


Important points for pattern drafting

Determine the length of the sleeve and draw the sleeve opening line so that the sleeve hangs down towards the back when viewed from the side. Divide both the front and back sleeve width into four sections and mark the cutting and opening out lines. The amount to be cut and opened out is determined according to the silhouette of the sleeve (a larger flare is inserted into the back sleeve).



Cutting and opening out diagram

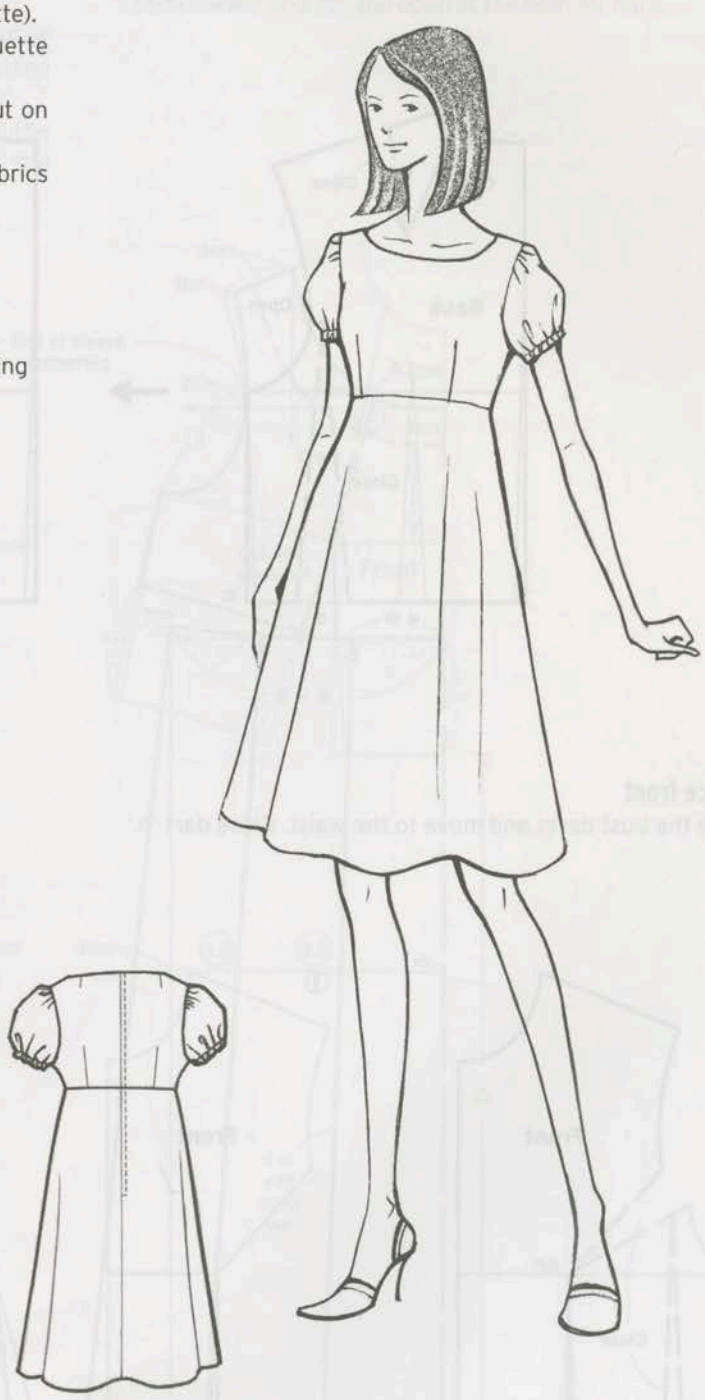


The circled number at the bottom of a vertical line indicates

High-waisted dress

A dress where the waist is positioned at the underbust line and the silhouette emphasises the bust (Empire silhouette).
Flared or pleated simple designs are good for the silhouette from the waist downwards.
With a flared silhouette, create soft lines using fabric cut on the bias.
Fabrics such as cotton, light-weight wools and synthetic fabrics are suitable.

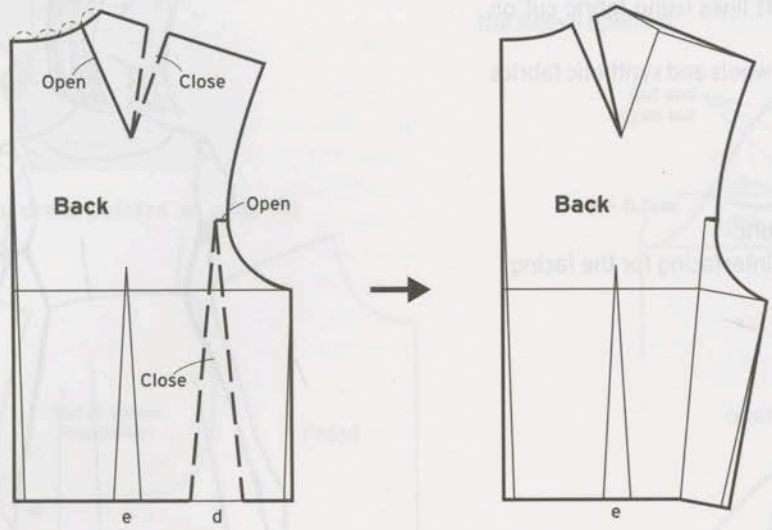
Requires: 220cm of 110cm-wide fabric
Small amount of fusible interfacing for the facing



Manipulating the darts on the sloper

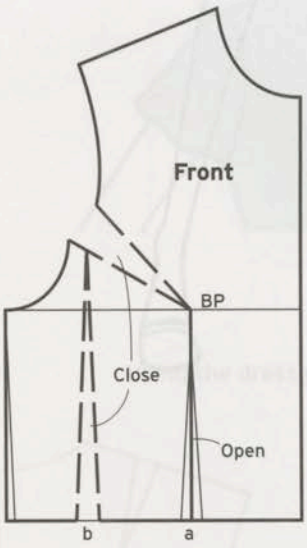
Bodice back

Close the shoulder darts and move to the neckline. Close dart 'd'.

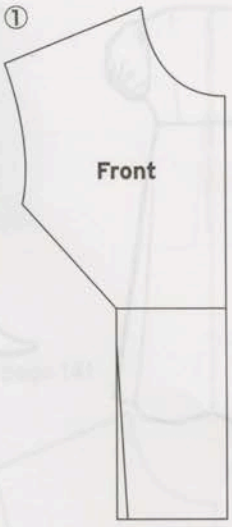


Bodice front

Close the bust darts and move to the waist. Close dart 'b.'

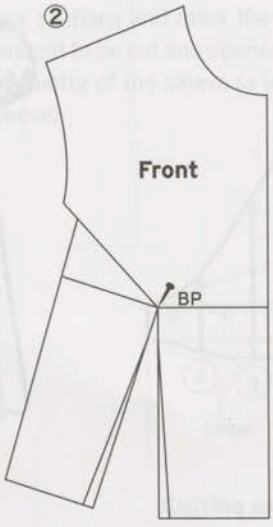


①



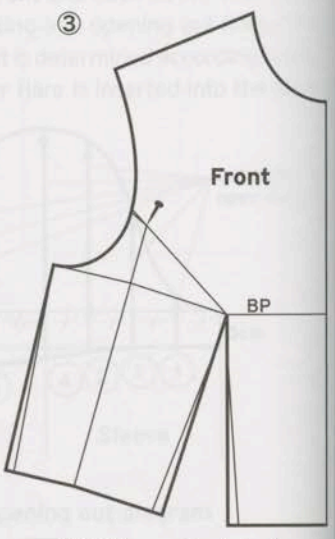
Draw the centre front part of the bodice

②



Close the bust darts and move to the waist

③



With the end point of dart 'b' as the axis, close the dart.

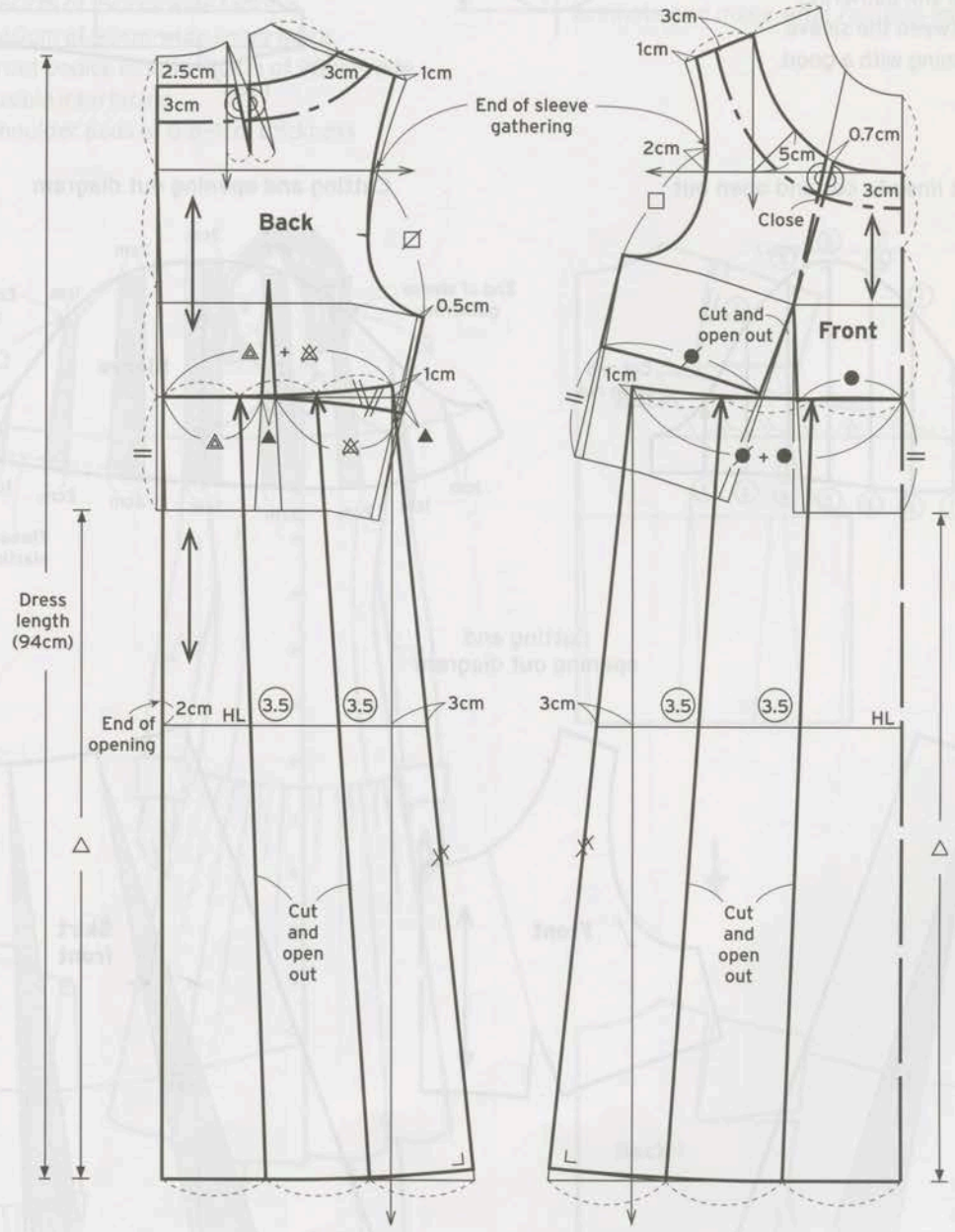
Important points for pattern drafting

Bodice

- Determine the position of the waist seam by dividing the back length into four equal sections.
- If the neckline has a large curve, the front neckline will not lie flat. Move the excess to the bust darts to make the neckline shorter.
- Since the sleeve has gathering at the sleeve cap and the seam allowances are folded over towards the bodice, the shoulder width becomes narrow.

Skirt

- Make the waist of the skirt the same measurement as the bodice waist and cut and open at the hem for flare.

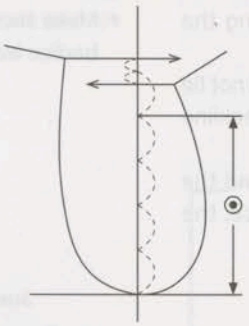


The circled numbers indicate the number of centimetres to be opened out or added at that point

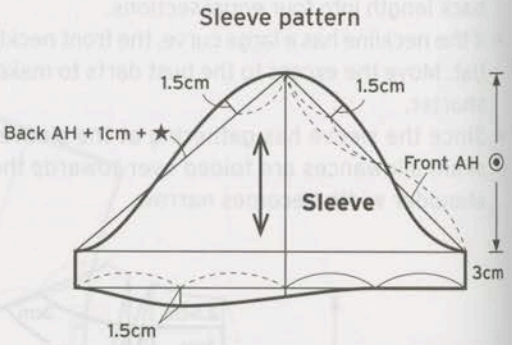
Sleeve

- As the sleeves are short and gathered, make the sleeve cap height short. (4/5 of the distance from 1/2 the difference in measurement between the front and back shoulder tips to the bustline) Add 1.5cm for the puff at the sleeve opening and mark the sleeve attachment alignment markings.
- Add 1cm from the narrowing of the shoulder at the sleeve cap, cut and open up the amount for the gathering and the connection between the sleeve cap and the sleeve opening with a good, clean line.

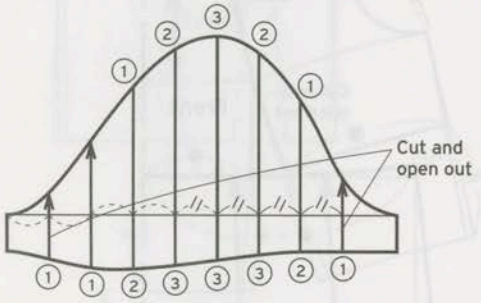
Determining the sleeve cap height



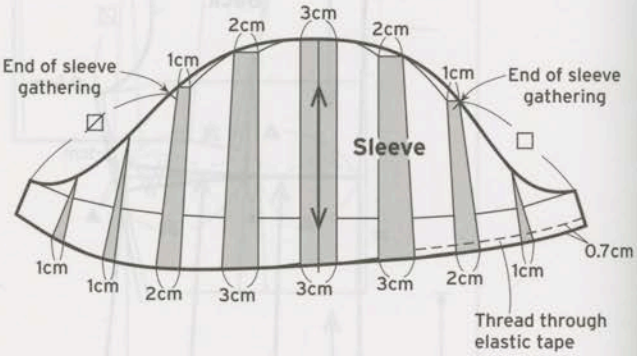
Sleeve pattern



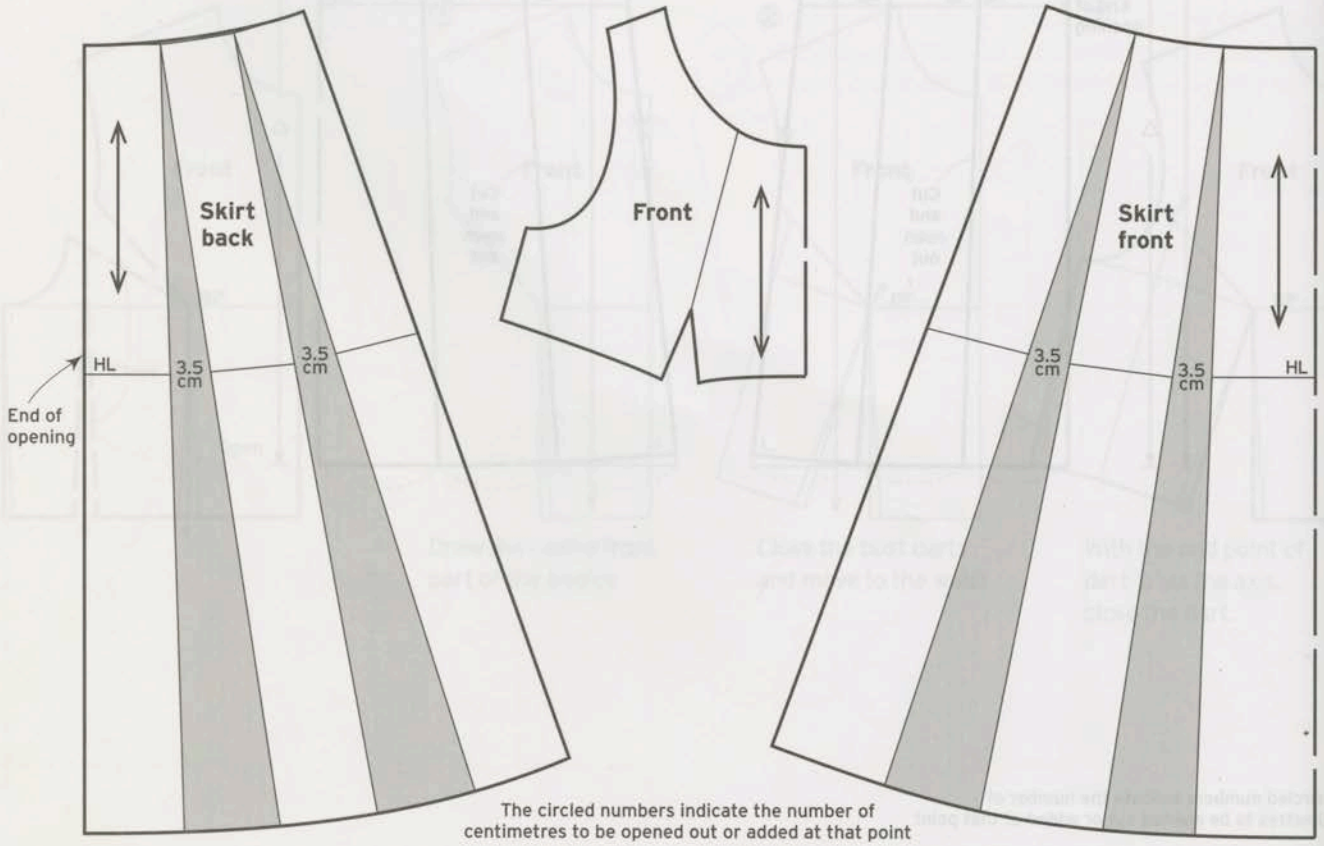
Insert lines to cut and open out



Cutting and opening out diagram



Cutting and opening out diagram



The circled numbers indicate the number of centimetres to be opened out or added at that point

Low-waisted dress

A dress with a loose silhouette that does not emphasize the line of the body.
The look of the skirt from the low waist downward can be changed by inserting soft pleats, box pleats, flare etc, by using different fabrics.
Fabrics such as light-weight wools and synthetic fabrics are suitable.

Requires: 260cm of 150cm-wide fabric
240cm of 90cm-wide lining fabric
Front bodice length + 10cm of 90cm-wide fusible interfacing
Shoulder pads of 0.8~1cm thickness

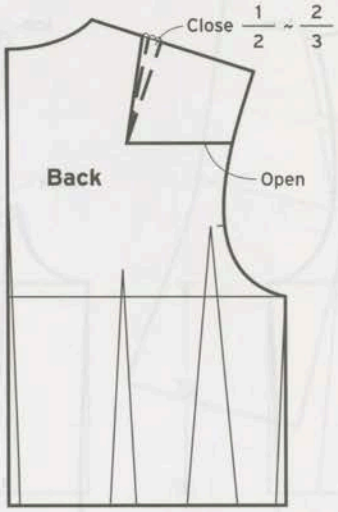
Manipulating the darts on the sloper

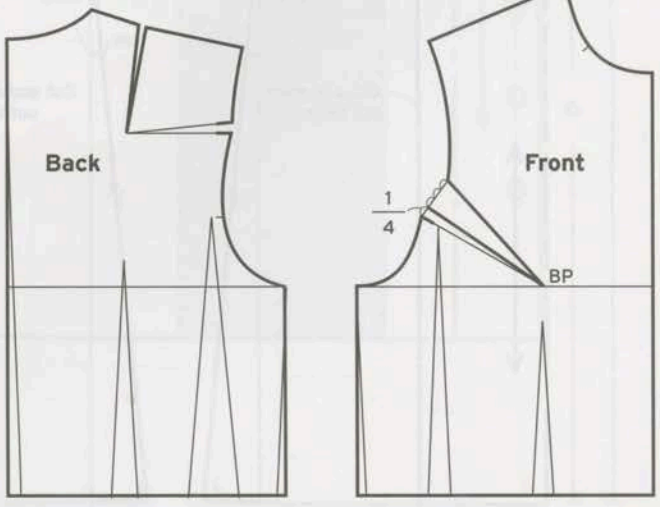
Bodice back

As room in the armhole, move about 1/2~2/3 of the shoulder dart to the armhole.

Bodice front

Make approximately 1/4 of the bust darts into room in the armhole and make what remains into bust darts.





Important points for pattern drafting

Bodice

- The low waist seam is positioned on the hip line, but consider the overall balance when determining the position of the waist.
- Make the shoulders 1cm narrower as the sleeves have tucks in the sleeve cap.
- Add room to the hipline measurement and draw a perpendicular line from that point. Mark the point 10cms on that line from the hipline and measure 1cm horizontally from that point. Draw the side seam line.
- Close the shoulder darts on the back and the bust darts on the front and move to the waist.

Skirt

- Cut and open out the amount for the gathering in parallel lines, Open out 16cm at the back and 17cm at the front. Because the centre front edges meet where the gathering ends, position the end of the gathering 2~3cm from each centre front (see page 157). Gather the back completely.
- As the facing is open as far as the hem, make it wider than usual.
- To ensure that the buttons from the waistline downwards look like they are at equal intervals follow instructions in Figure 1.

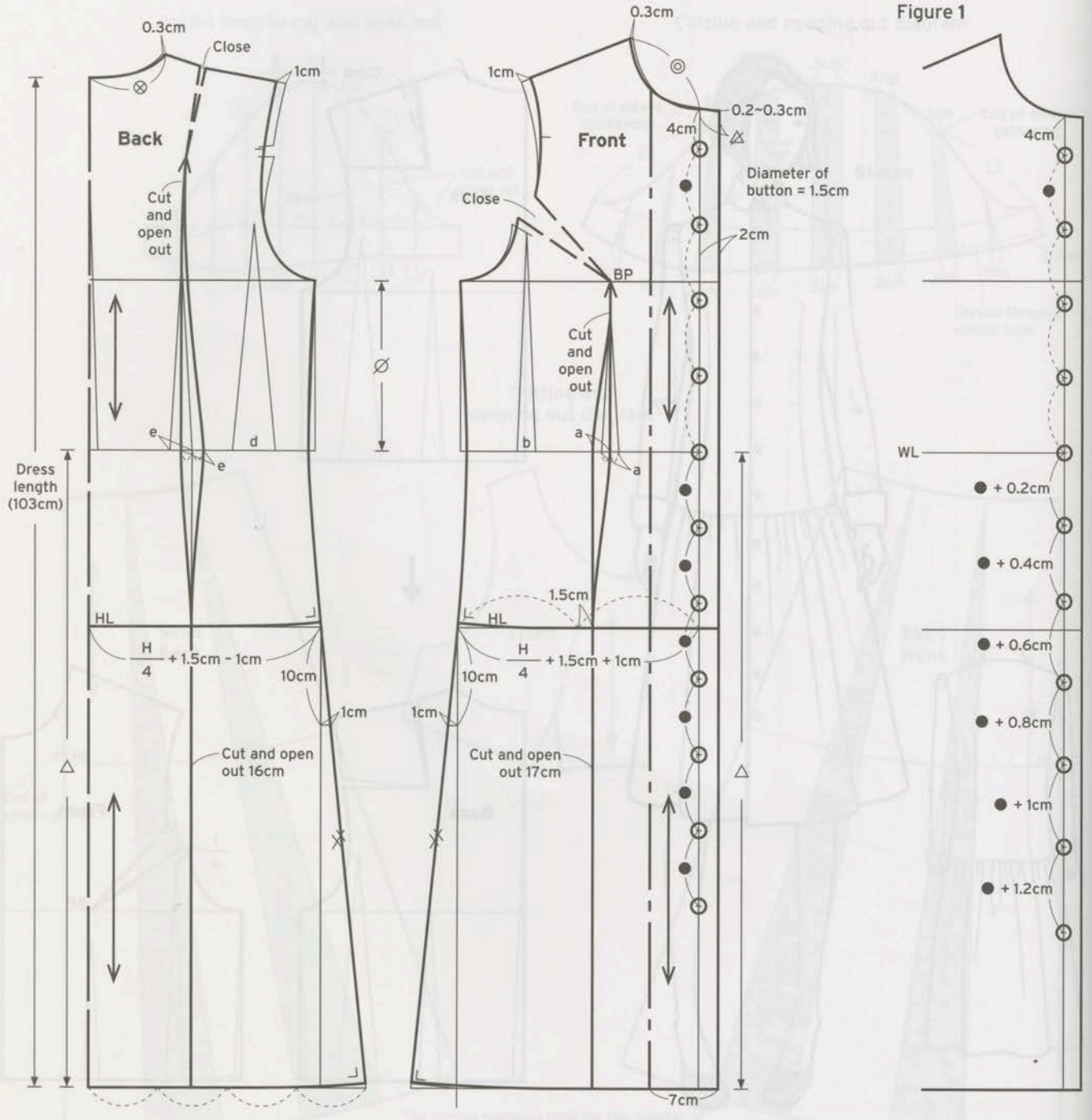
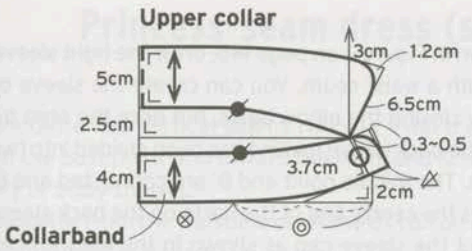


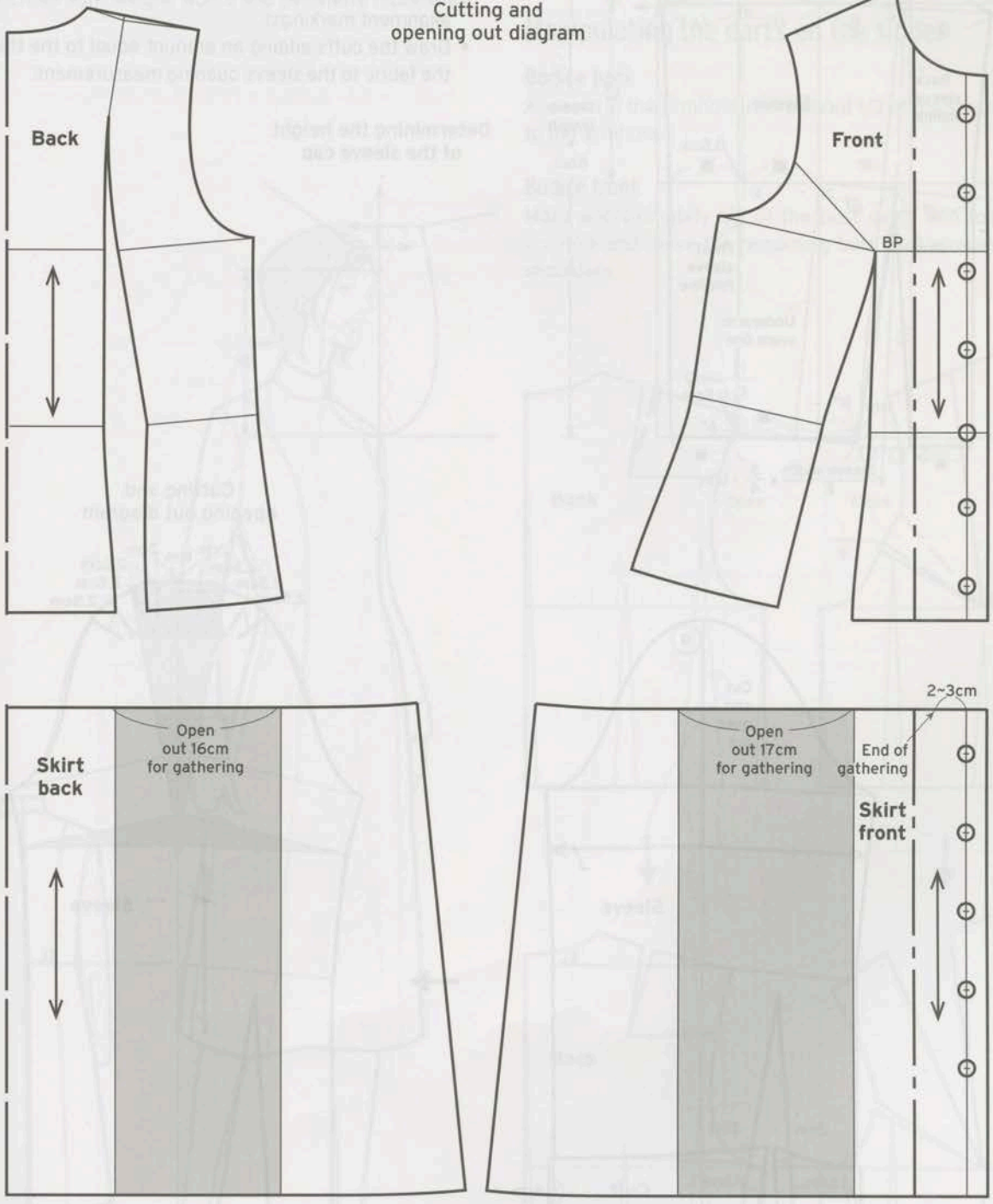
Figure 1



Collar

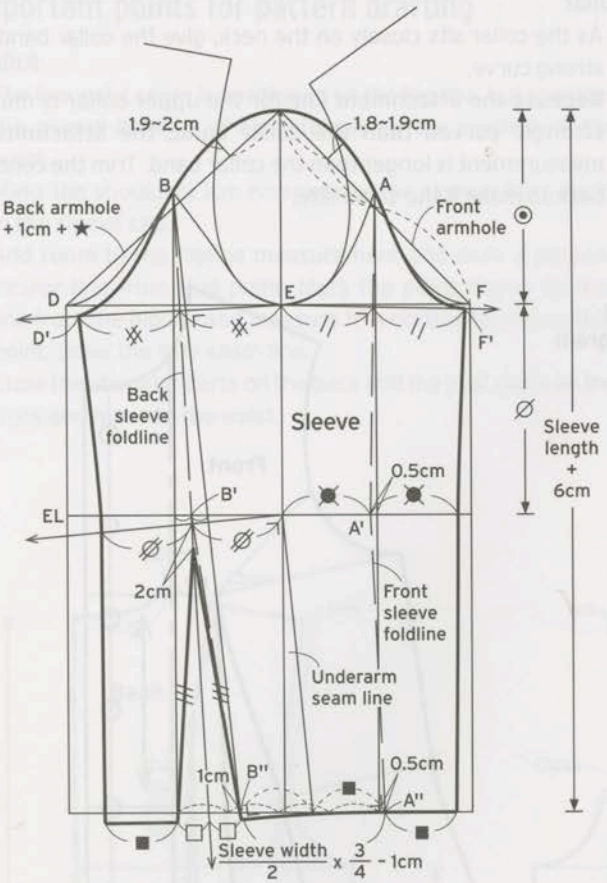
- As the collar sits closely on the neck, give the collar band a strong curve.
  Because the attachment line for the upper collar is more strongly curved than the collar band, the attachment measurement is longer than the collar band. Trim the centre back to make it the same size.

Cutting and opening out diagram

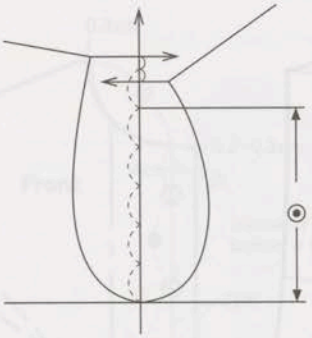


Sleeve

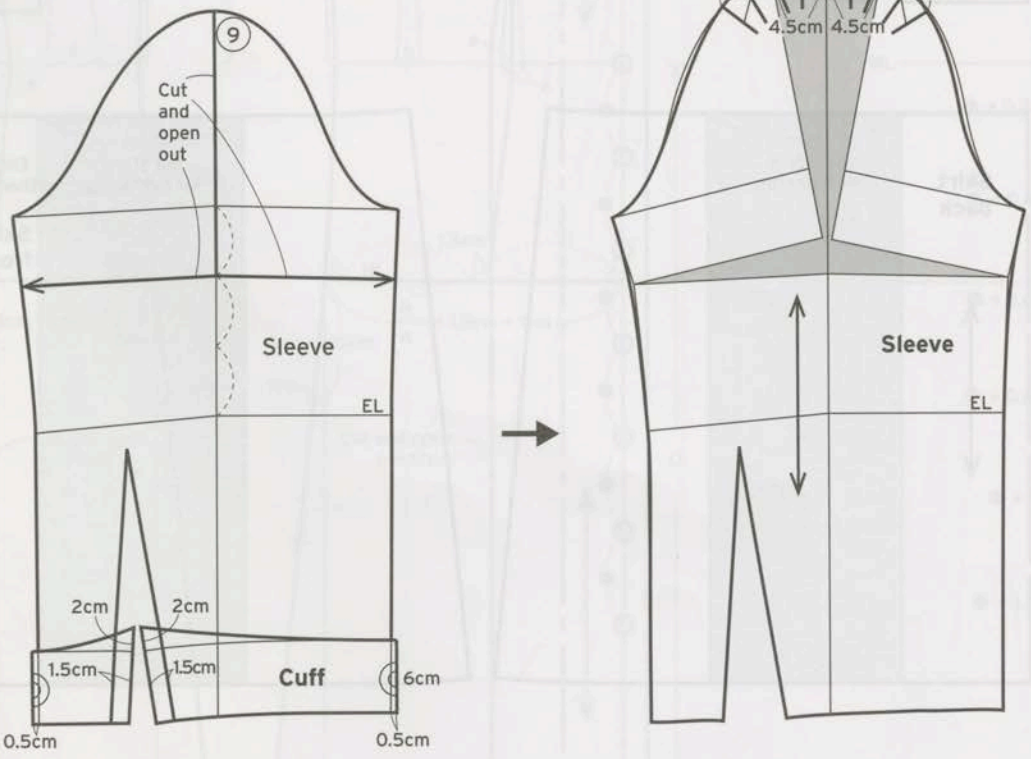
- As shown in Figure 3 on page 145, draw the tight sleeve of the dress with a waist seam. You can create the sleeve opening darts by closing the elbow darts, but here the area between B" and the back sleeve foldline has been divided into two equal sections. The middle point and B' are connected and this line becomes the centre line of the darts on the back sleeve.
- Open out the sleeve cap as shown in the diagram, add 1cm at the sleeve cap, insert the darts and connect in a smooth line (Refer to page 51 for instructions on how to mark the alignment markings).
- Draw the cuffs adding an amount equal to the thickness of the fabric to the sleeve opening measurement.

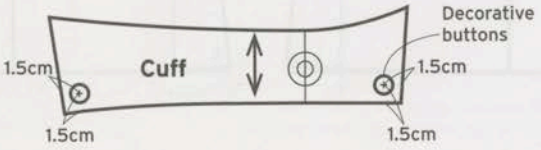


Determining the height of the sleeve cap



Cutting and opening out diagram





Princess-seam dress (seams running down from the shoulder)

This silhouette has vertical seams running from the shoulder through the bust point and toward the hem, and is suitable for a variety of body shapes.
The silhouette from the waistline downwards can be developed as straight, fitted or flared.
The shape of the collar and sleeves can also be varied.
Fabrics such as light-weight wools and synthetic fabrics are suitable.

Requires: 240cm of 150cm-wide outer fabric
310cm of 90cm-wide lining fabric
Small amount of fusible interfacing
Shoulder pads of 0.5~0.8cm thickness

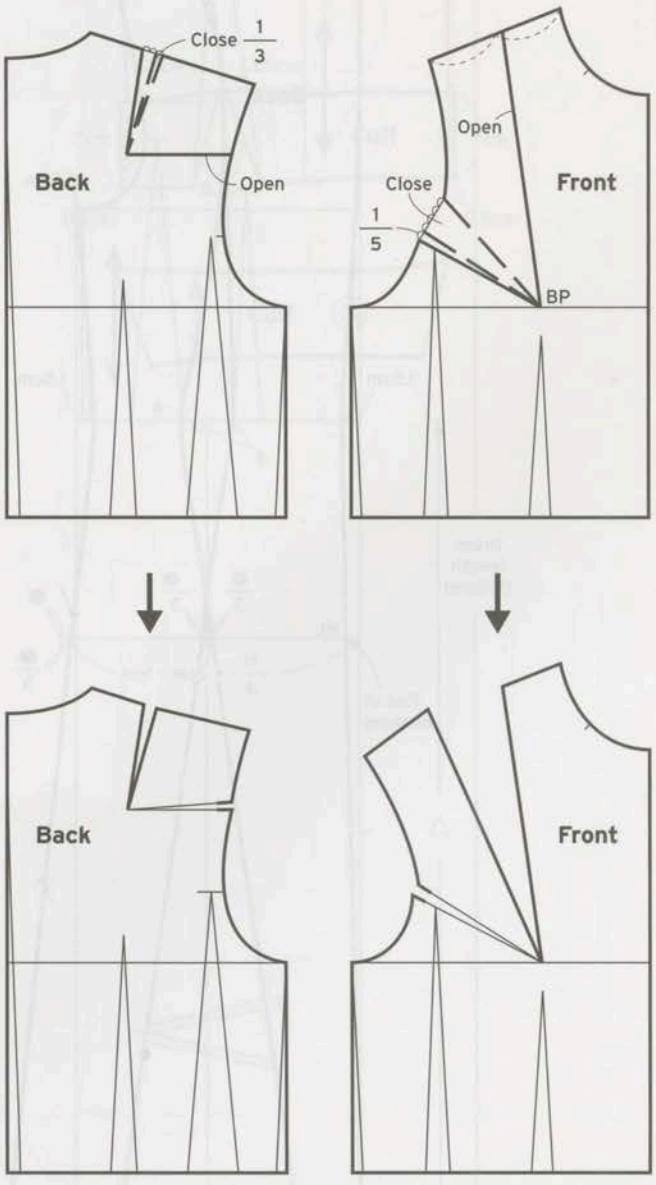
Manipulating the darts on the sloper

Bodice back

As room in the armhole, move about 1/3 of the shoulder darts to the armhole.

Bodice front

Make approximately 1/5 of the bust darts into room in the armhole and move the remaining bust dart allowance to the shoulders.



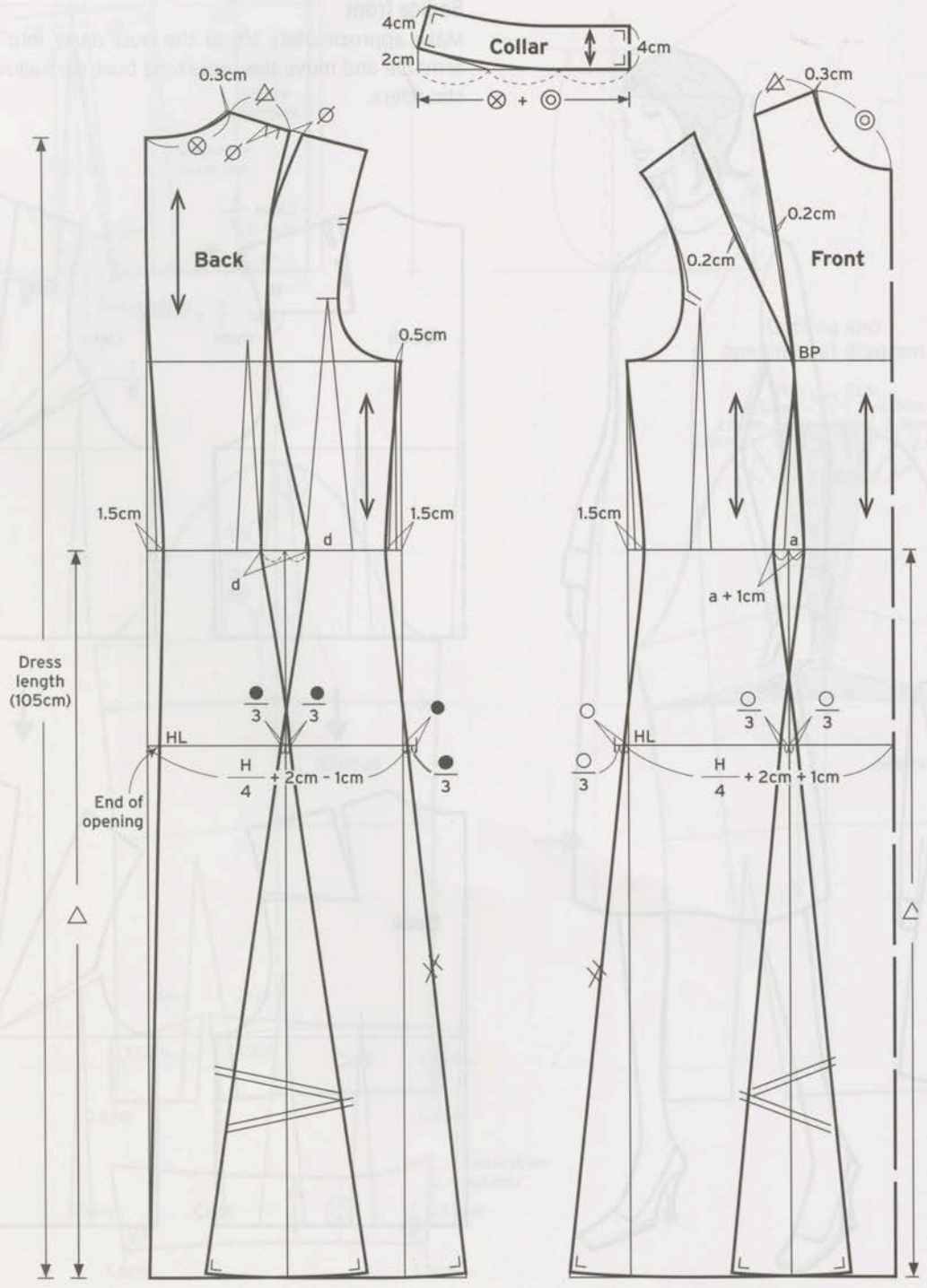
Important points for pattern drafting

Bodice back

- Decide on the length of the dress, and draw the side seam lines and the hip line with additional room.
- For the centre back, reduce 1.5cm at the waist, connect with the hem and draw.
- For the positioning of the princess seams at the shoulders, take the same measurement at the shoulder line (△) as for the front bodice. Make dart 'd' the measurement to be reduced at the waist and make the centre point of the waist the centre of the dart. Draw a line directly downwards from the centre point to make the guide line for the princess seam.
- Divide the shortage at the hipline (●) into three equal sections and distribute each section to the princess seam and the sides. Extend the line that connects to the waistline, and draw the hemline.

Bodice front

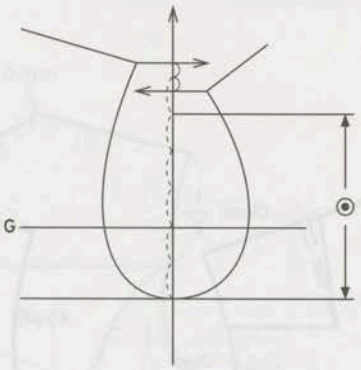
- For the princess seams, draw a line from the shoulder through the bust point and take in the amount to be reduced (a+1) at the sides from dart 'a.' From the centre point draw a line directly downwards to make a guide line and draw the princess seam in the same way as for the bodice back. Make the part of the princess seam above the bustline into a curve so that it fits to the line of the body.

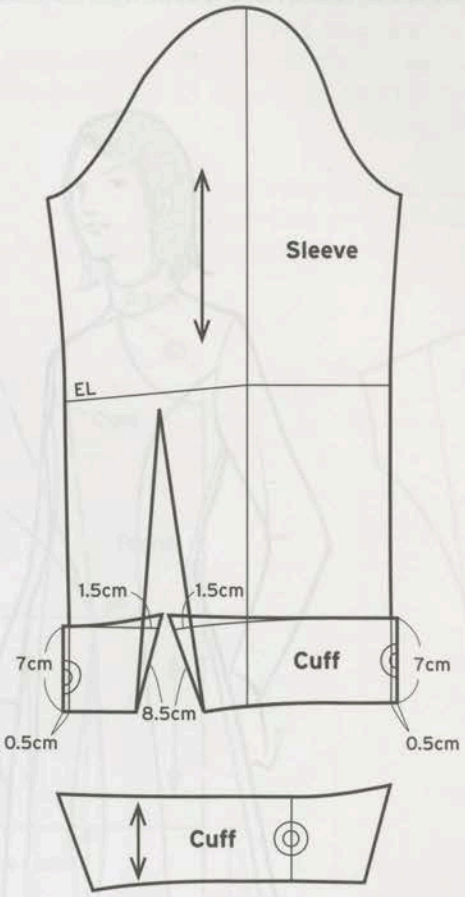


Sleeve

- Draw the tight sleeve in the same way as shown on pages 145 and 158, and then draw the cuffs as shown in the diagram below.

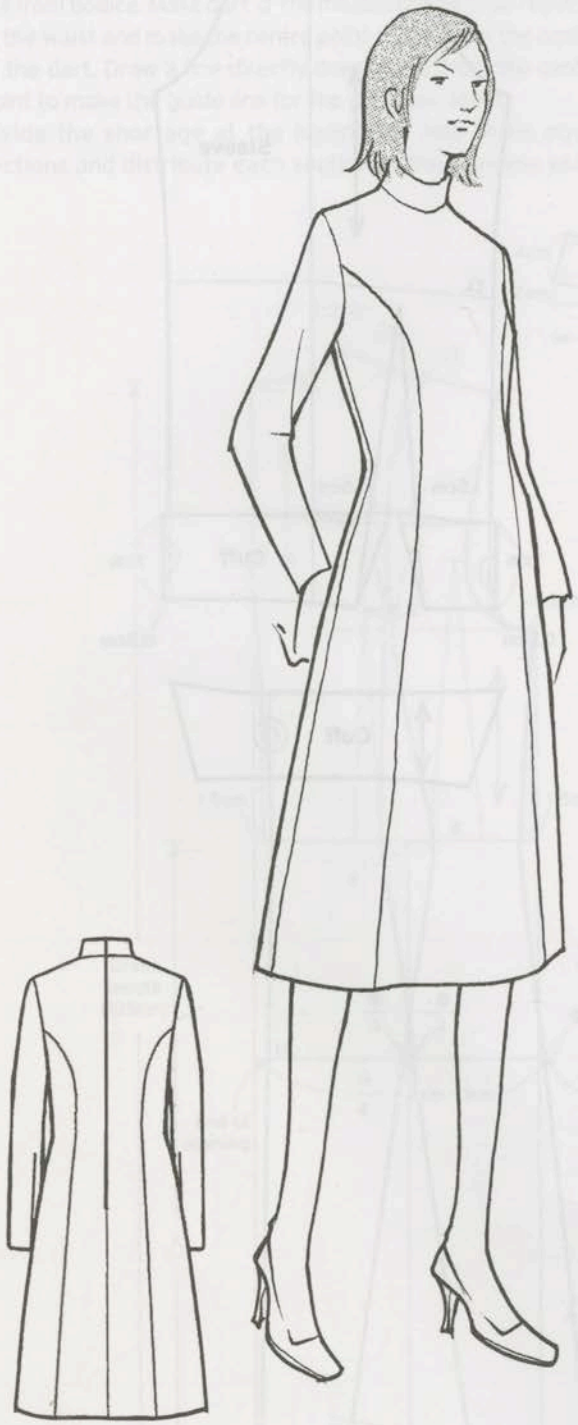
Determining the height of the sleeve cap





Princess-seam dress (seams running down from the armhole)

Following is an explanation of the bodice only. For drafting patterns of the collar and sleeves, see instructions for the princess-line dress with seams running down from the shoulder.



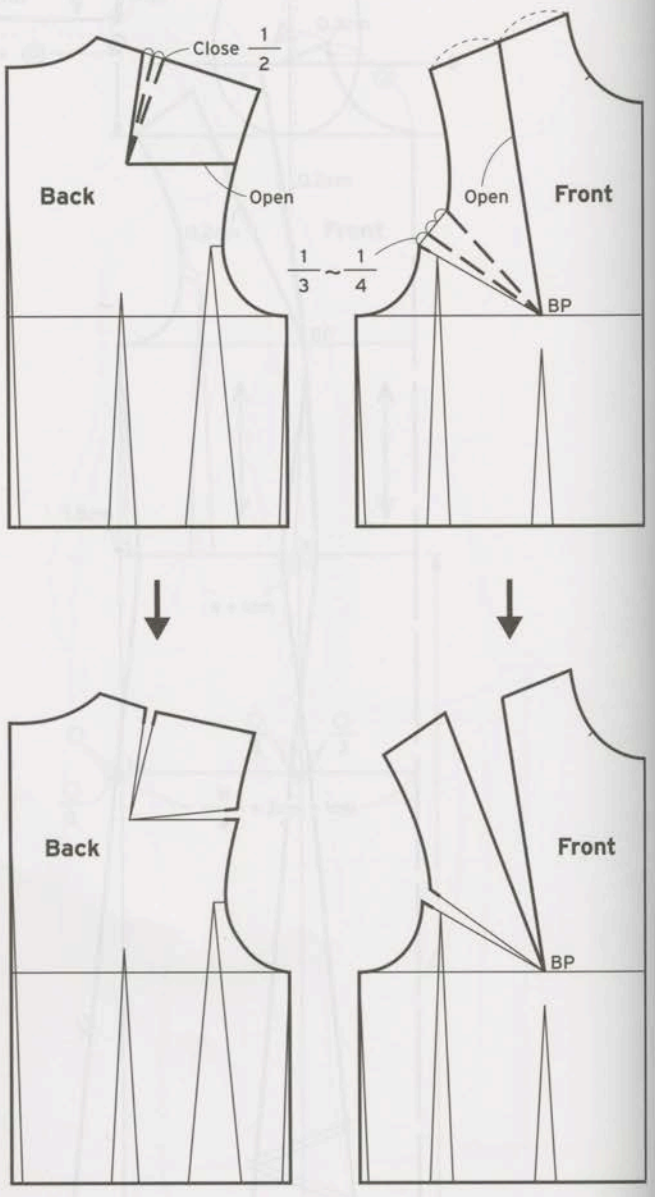
Manipulating the darts on the sloper

Bodice back

As room in the armhole, move about 1/2 of the shoulder dart to the armhole and use what remains for the dart.

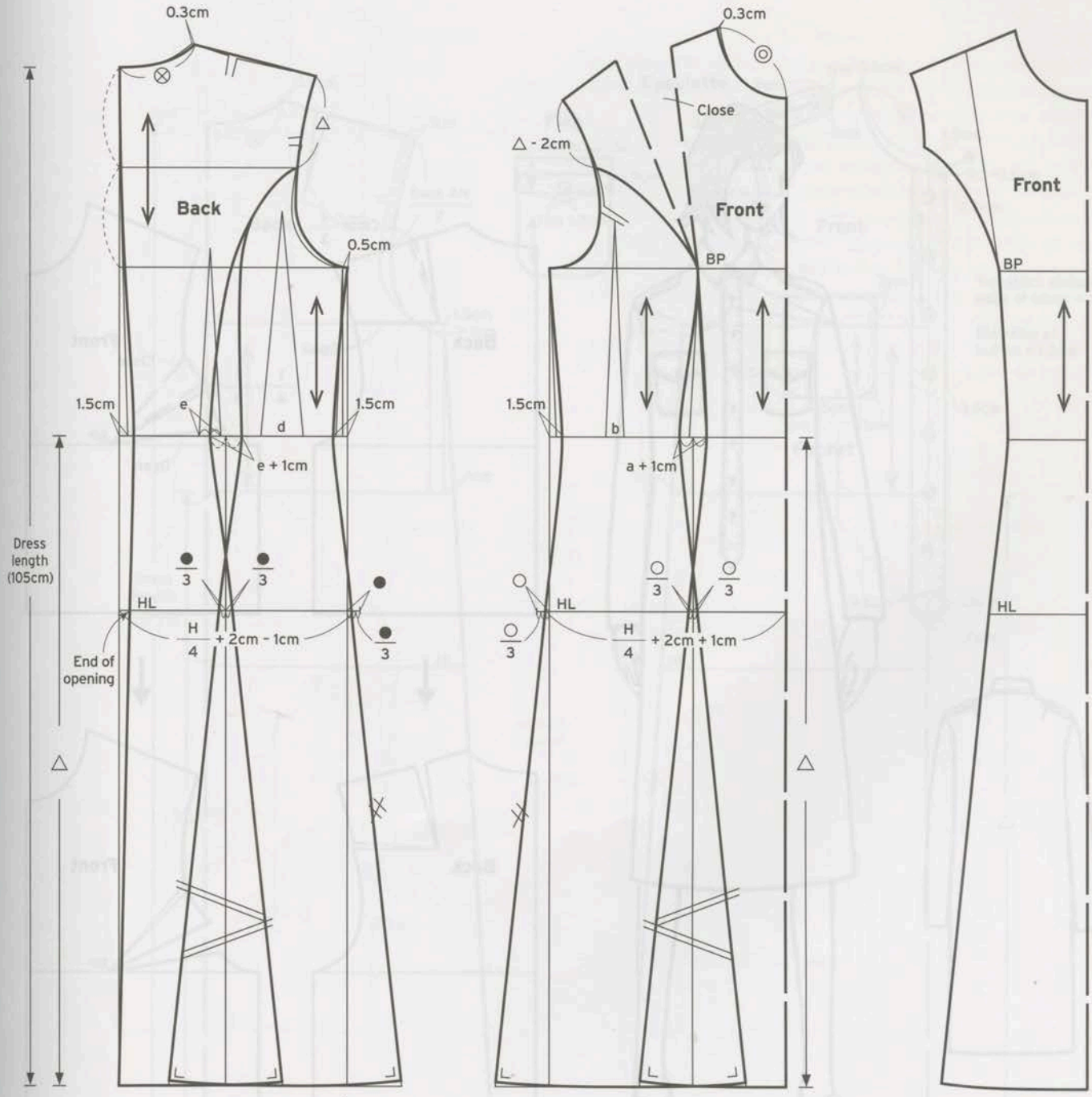
Bodice front

Make 1/3~1/4 of the bust dart into room in the armhole and use what remains for the bust dart.



Important points for pattern drafting

- Determine the position of the princess seams.
  Divide the area between the back neckline and the bustline into two equal sections, and determine the position of the princess seam in the front and back armhole.
  Move the bust darts to the princess seam on the bodice front. Position the seam just slightly away from the bust point and towards the sides taking care not to move it too much.
- Draft the pattern below the waistline as shown on page 160.



Shift dress

A dress with a straight silhouette and no seam at the waist.
The shift dress is suitable for everyday wear with a casual look that includes detailing such as the shirt collar with collar band, tab openings, epaulettes and patch pockets.
Choose fabrics such as light-weight wools, cottons, jersey and synthetic fabrics that are appropriate for the season and the purpose of the garment.

Requires: 190cm of 150cm-wide fabric
230cm of 90cm-wide lining fabric
Tab length + 10cm of 90cm-wide fusible interfacing

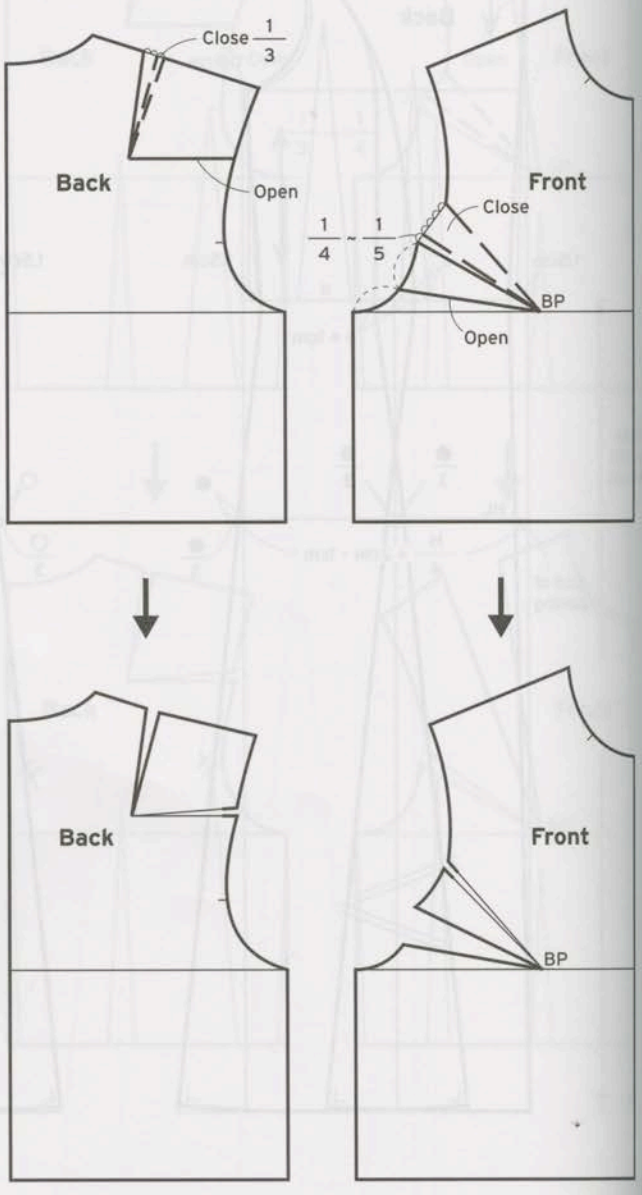
Manipulating the darts on the sloper

Bodice back

As room in the armhole, move about 1/3 of the shoulder dart to the armhole.

Bodice front

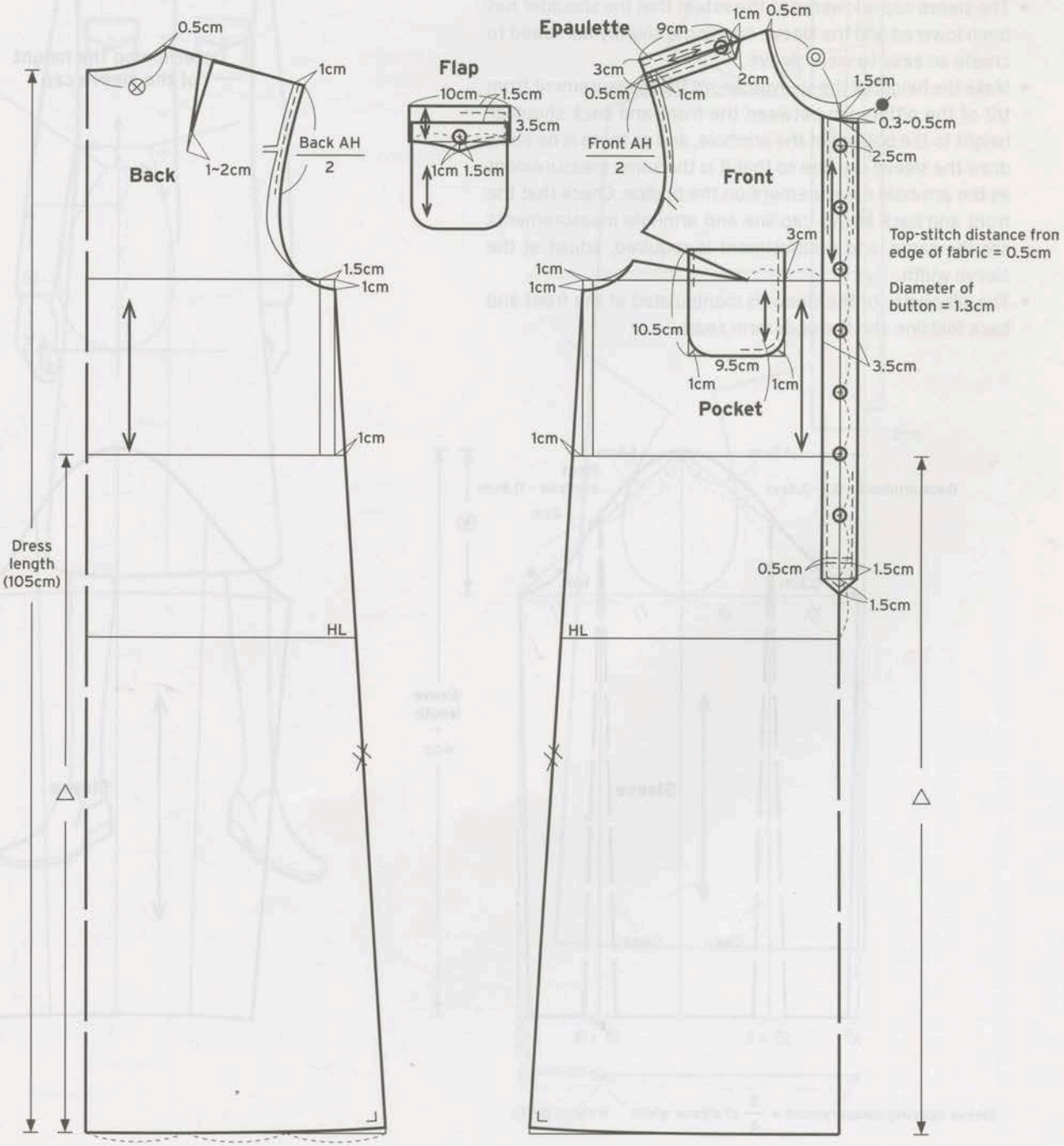
Make approximately 1/5 of the bust darts into room in the armhole, close what remains of the darts and move as bust darts in an inconspicuous position.

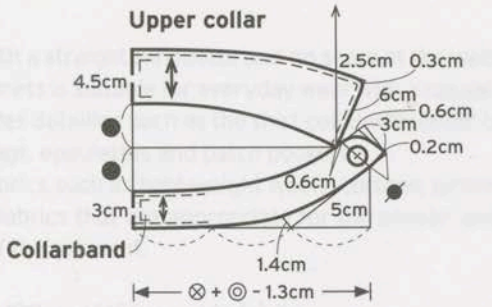


Important points for pattern drafting

Bodice

- Because it is a relaxed silhouette with dropped shoulders, add room at the bust line and move back the armhole.
- Make the hem slightly wider for a hem width that enables easy walking in the dress.
- Make sure to recheck the hip measurement. Determine the length of the front tab opening by taking into account the ease of putting on and taking off the dress and the overall balance.



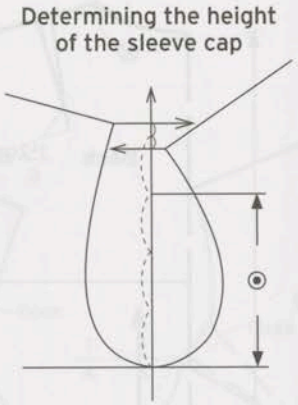


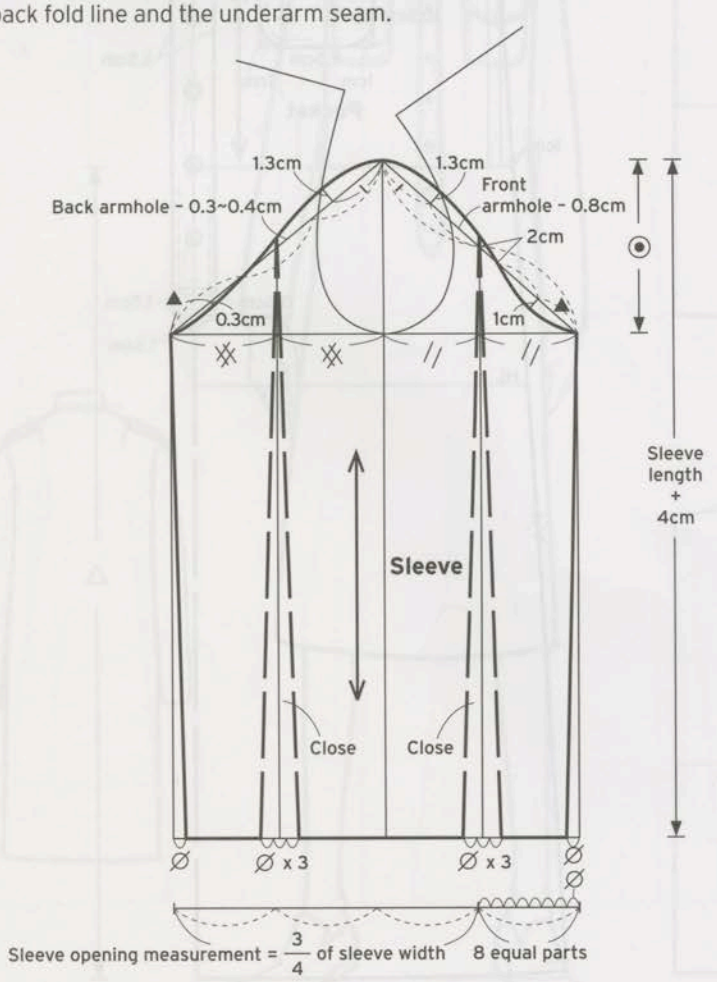
Collar

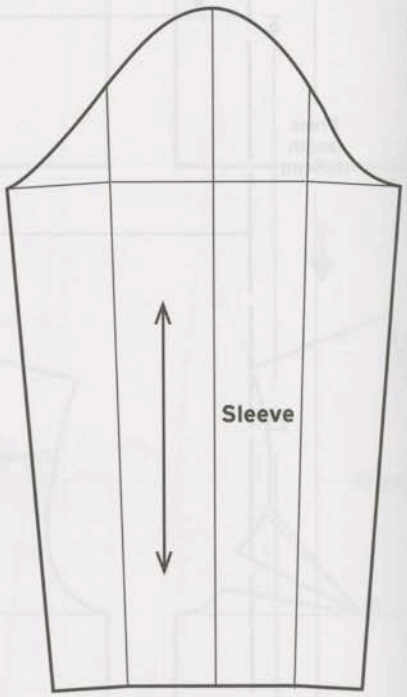
- Because this is a shirt collar with a collar band that sits closely on the neck, after drawing the collar band, check the attachment measurement for the collar. If it needs adjustment, adjust the centre back of the collar band.

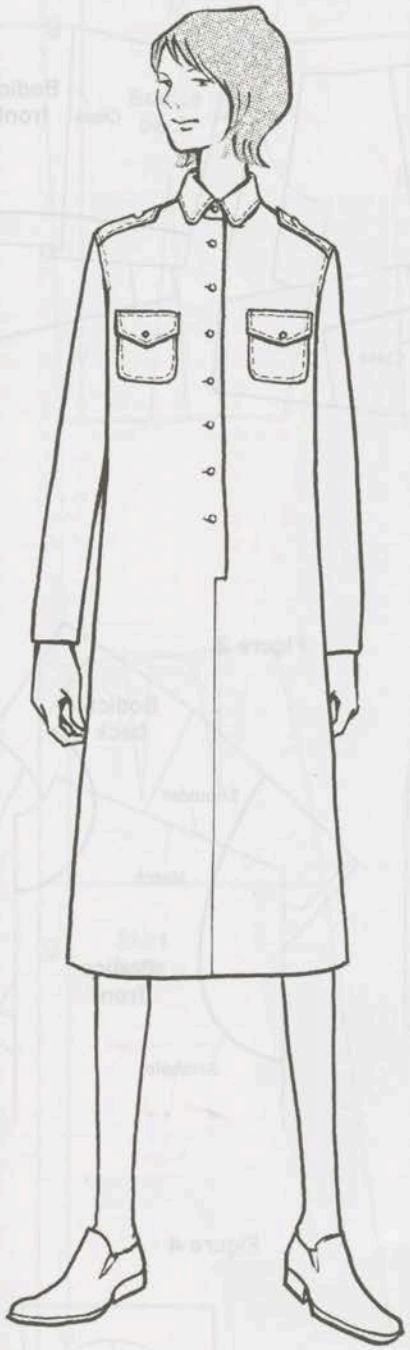
Sleeve

- The sleeve cap is lowered to the extent that the shoulder has been lowered and the sleeve opening is slightly narrowed to create an easy-to-wear sleeve.
- Make the height of the sleeve cap 3/4 the measurement from 1/2 of the difference between the front and back shoulder height to the bottom of the armhole, and as there is no ease, draw the sleeve cap line so that it is the same measurement as the armhole measurement on the bodice. Check that the front and back sleeve cap line and armhole measurements are the same, and if adjustment is required, adjust at the sleeve width.
- The silhouette of the sleeve is manipulated at the front and back fold line and the underarm seam.

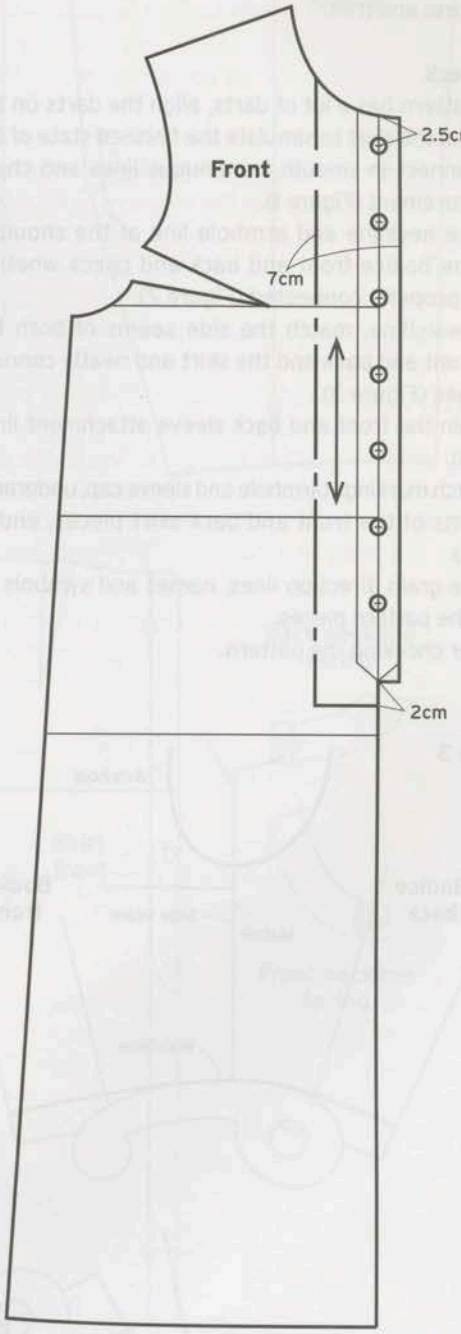








Using the pattern for the shift dress



PAGE 141

Dress with a waist seam

❶ Pattern-making

Copy the pattern

Place paper on top of the adjusted pattern, accurately copy, add the excess and trim.

Pattern check

- As the pattern has a lot of darts, align the darts on the bodice and the skirt to simulate the finished state of the dress, connect in smooth, continuous lines and check the measurement (Figure 1).
- Match the neckline and armhole line at the shoulder line of the bodice front and back and check whether they are properly connected (Figure 2).
- For the waistline, match the side seams of both the bodice front and back and the skirt and neatly connect all the lines (Figure 3).
- Neatly join the front and back sleeve attachment lines (Figure 4).
- Insert notch markings (armhole and sleeve cap, underarm, side seams of the front and back skirt pieces, end of openings).
- Insert the grain direction lines, names and symbols on each of the pattern pieces.
  Trim after checking the pattern.

Figure 1

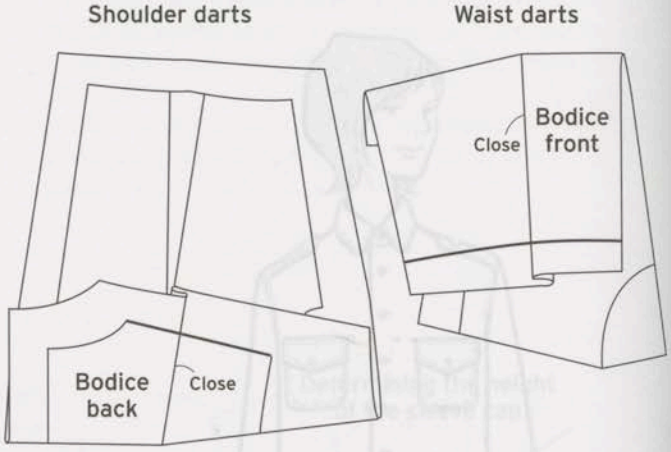


Figure 2

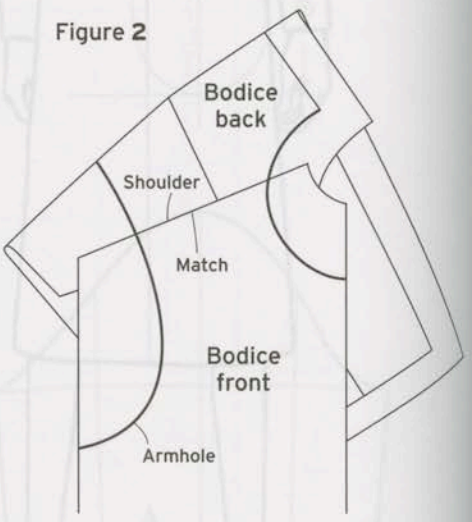
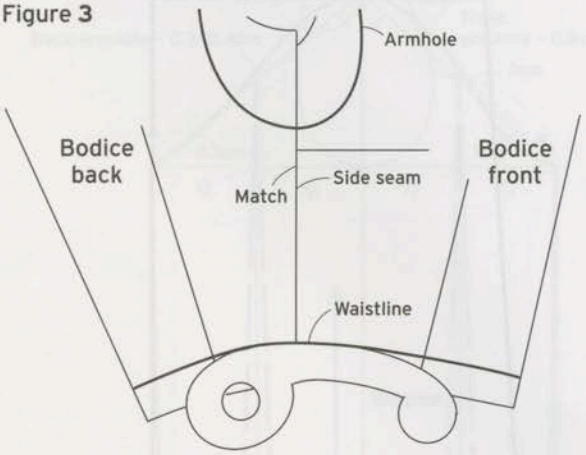


Figure 3



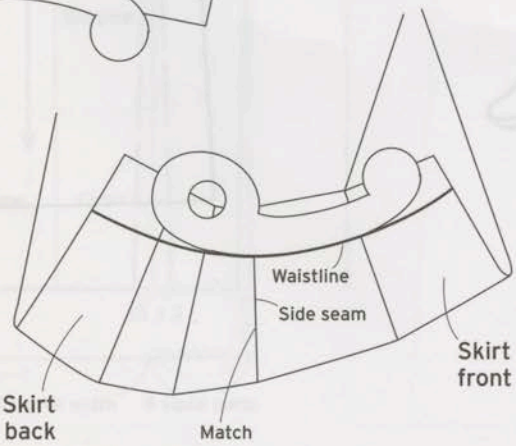
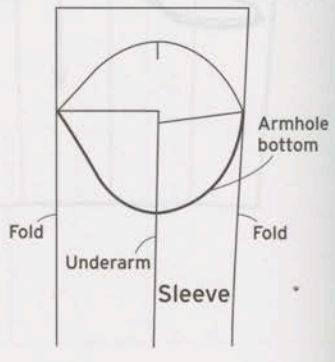
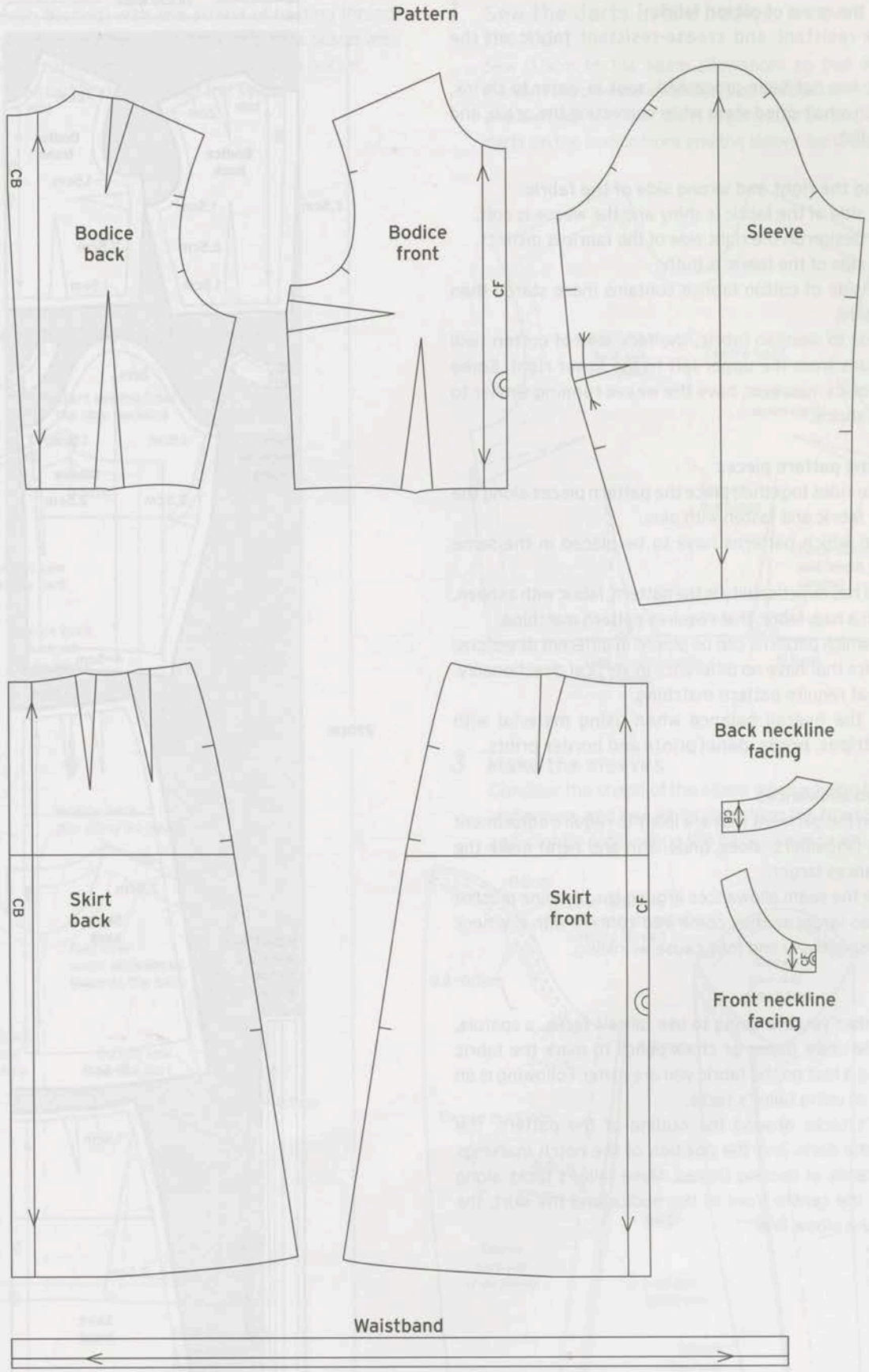


Figure 4




Pattern
CB
Bodice back
Bodice front
CF
Sleeve
CB
Skirt back
Skirt front
CF
Back neckline facing
CB
Front neckline facing
Waistband

❷ Cutting

Correcting the grain of cotton fabric

Iron shrink-resistant and crease-resistant fabric on the wrong side.

If the fabric has not been processed, soak in water to shrink, then press in a half-dried state while correcting the grain, and stretch out flat.

Determining the right and wrong side of the fabric

- The right side of the fabric is shiny and the weave is soft.
- The print design on the right side of the fabric is distinct.
- The back side of the fabric is fluffy.
- The back side of cotton fabrics contains more starch than the face side.
- In contrast to woollen fabric, the face side of cotton twill usually runs from the upper left to the lower right. Some cotton fabrics, however, have the weave running similar to woollen fabrics.

Arranging the pattern pieces

With the face sides together, place the pattern pieces along the grain of the fabric and fasten with pins.

- Fabrics on which patterns have to be placed in the same direction:
  Fabric that has directionality in the pattern, fabric with a sheen, fabric with a nap, fabric that requires pattern matching.
- Fabric on which patterns can be placed in different directions:
  Plain fabrics that have no difference in vertical directionality.
- Fabrics that require pattern matching:
  Consider the overall balance when using material with checks, stripes, prints, panel prints and border prints.

Adding seam allowances

For places on the garment that are likely to require adjustment after fitting (shoulders, sides, underarm and hem) make the seam allowances larger.

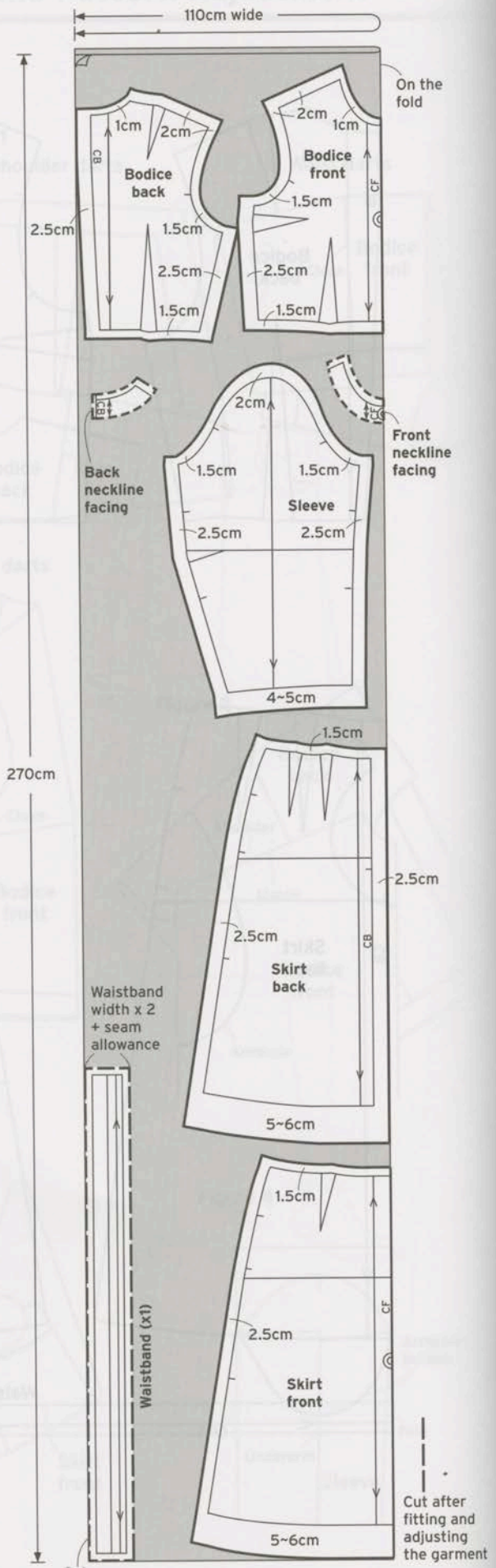
Do not make the seam allowances around the neckline and the underarm too large, as they come into contact with the neck and arms respectively and may cause wrinkling.

Markings

Decide whether you are going to use tailor's tacks, a spatula, water-soluble chalk paper or chalk pencil to mark the fabric after running a test on the fabric you are using. Following is an explanation of using tailor's tacks.

Make tailor's tacks around the outline of the pattern, the position of the darts and the position of the notch markings with two strands of basting thread. Make tailor's tacks along the grain of the centre front of the bodice and the skirt, the hipline and the elbow line.

Pattern layout for cutting

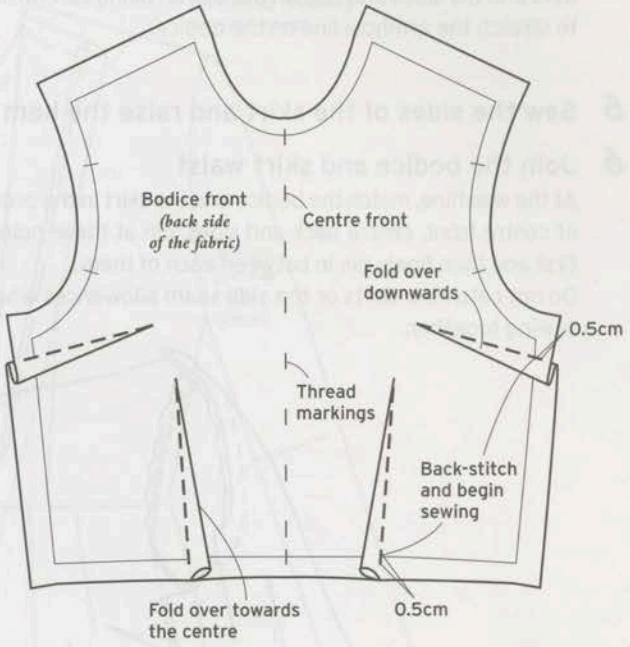


❸ Basting

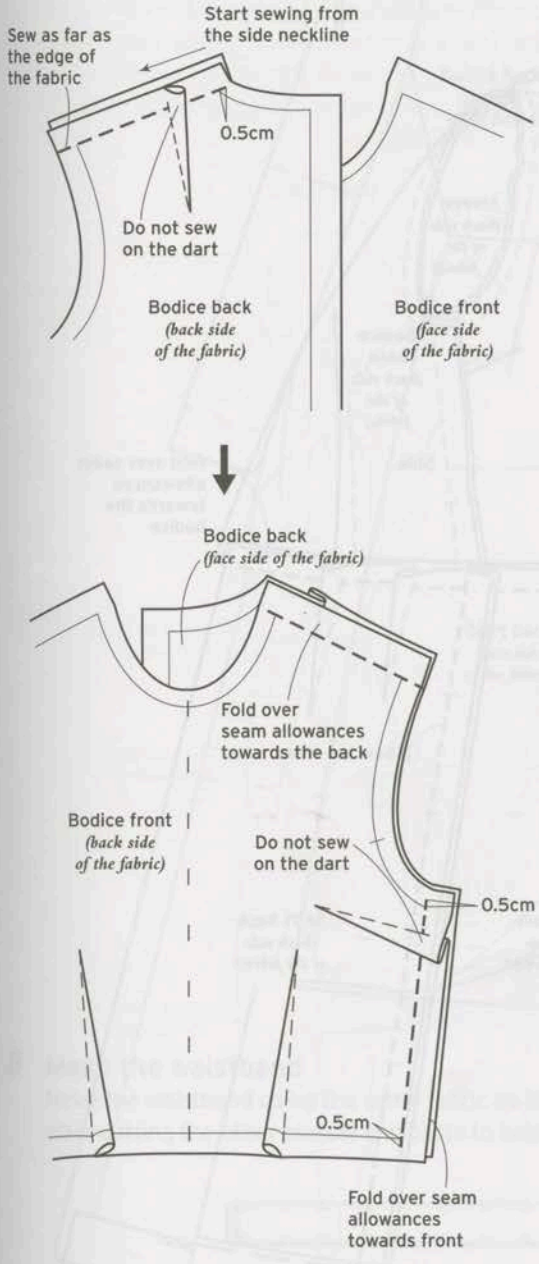
Hand-sew (uneven basting) with one strand of basting thread, making sure not to damage the fabric. Smooth out the seams with your fingers, being careful not to allow the seams to pucker. Back-stitch at the start and the end of the seam.

1 Sew the darts in the bodice, sleeves and the skirt

Sew 0.5cm on the seam allowances so that they do not pucker. Fold over the waist darts on the bodice front, the skirt, and the back shoulder darts towards the centre; and the side darts on the bodice front and the sleeve darts downwards.

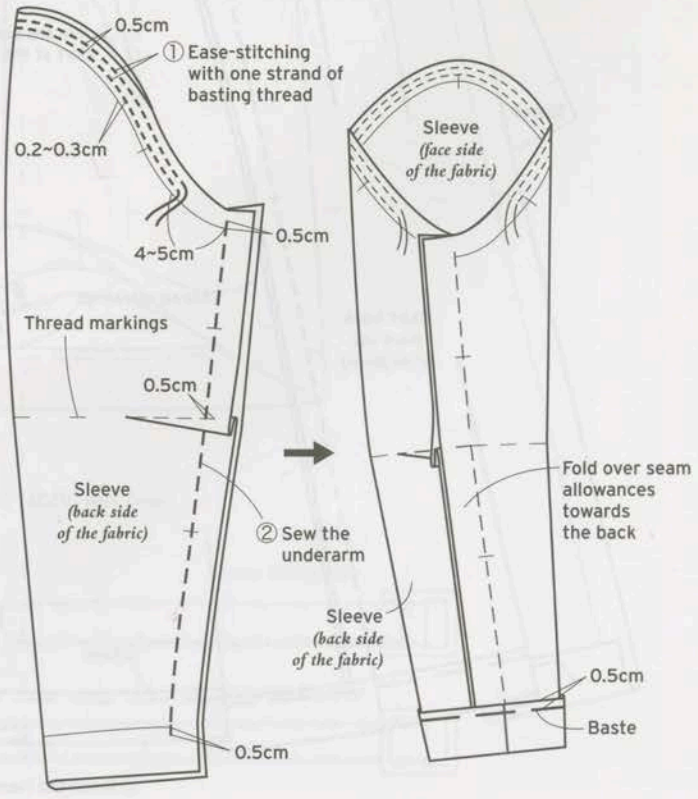


2 Sew the shoulders and the sides


Start sewing from the side neckline
Sew as far as the edge of the fabric
0.5cm
Do not sew on the dart
Bodice back
(back side of the fabric)
Bodice front
(face side of the fabric)
Bodice back
(face side of the fabric)
Fold over seam allowances towards the back
Bodice front
(back side of the fabric)
Do not sew on the dart
0.5cm
0.5cm
Fold over seam allowances towards front

3 Make the sleeves

Consider the shape of the elbow when sewing together the under-arm, and sew while stretching the front sleeve seam and slightly contracting the back sleeve seam.

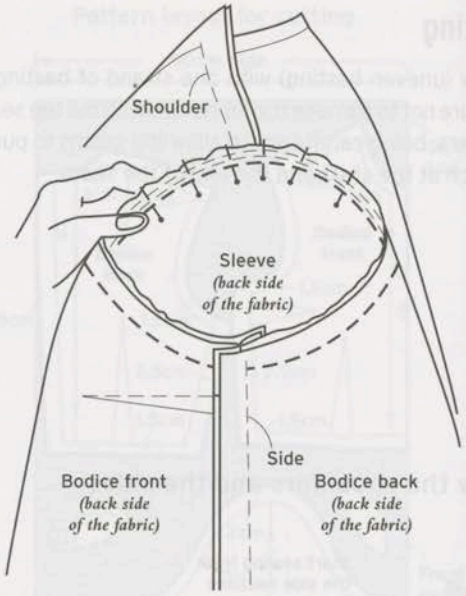


4 Attach the sleeves

Pull the two strands of ease-stitching thread on the sleeve cap, ease and shape the sleeve cap.

To attach the sleeve, match the markings on the sleeve cap, the shoulder seams, and the markings on the bodice and sleeves, then match the underarm seams and the side seams and finely pin while controlling the ease.

When sewing, release the seam allowances on the shoulders and the sides and sew on the sleeve, being careful not to stretch the armhole line on the bodice.

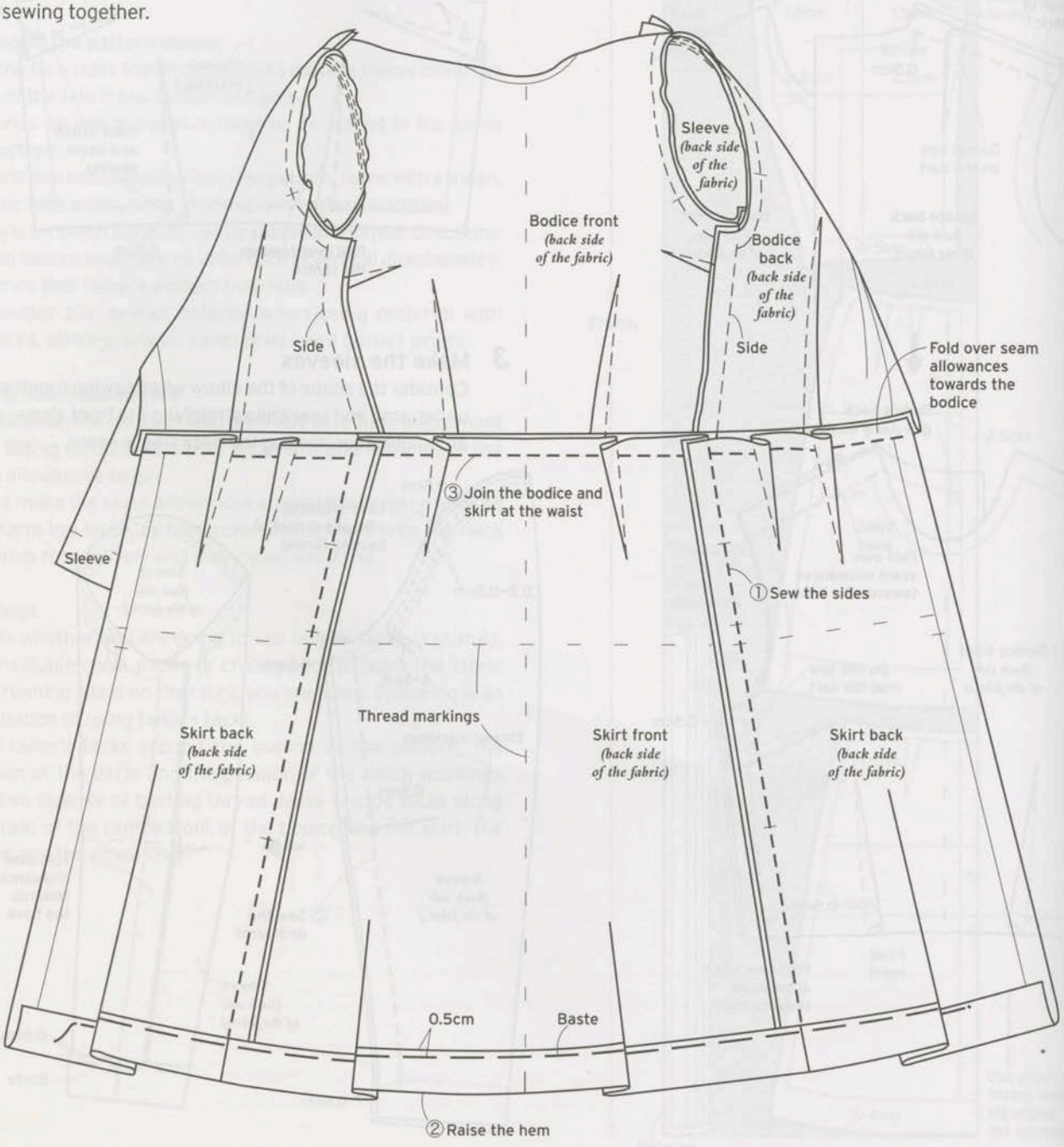


5 Sew the sides of the skirt and raise the hem

6 Join the bodice and skirt waist

At the waistline, match the bodice and the skirt in the order of centre front, centre back and sides, pin at these points first and then finely pin in between each of them.

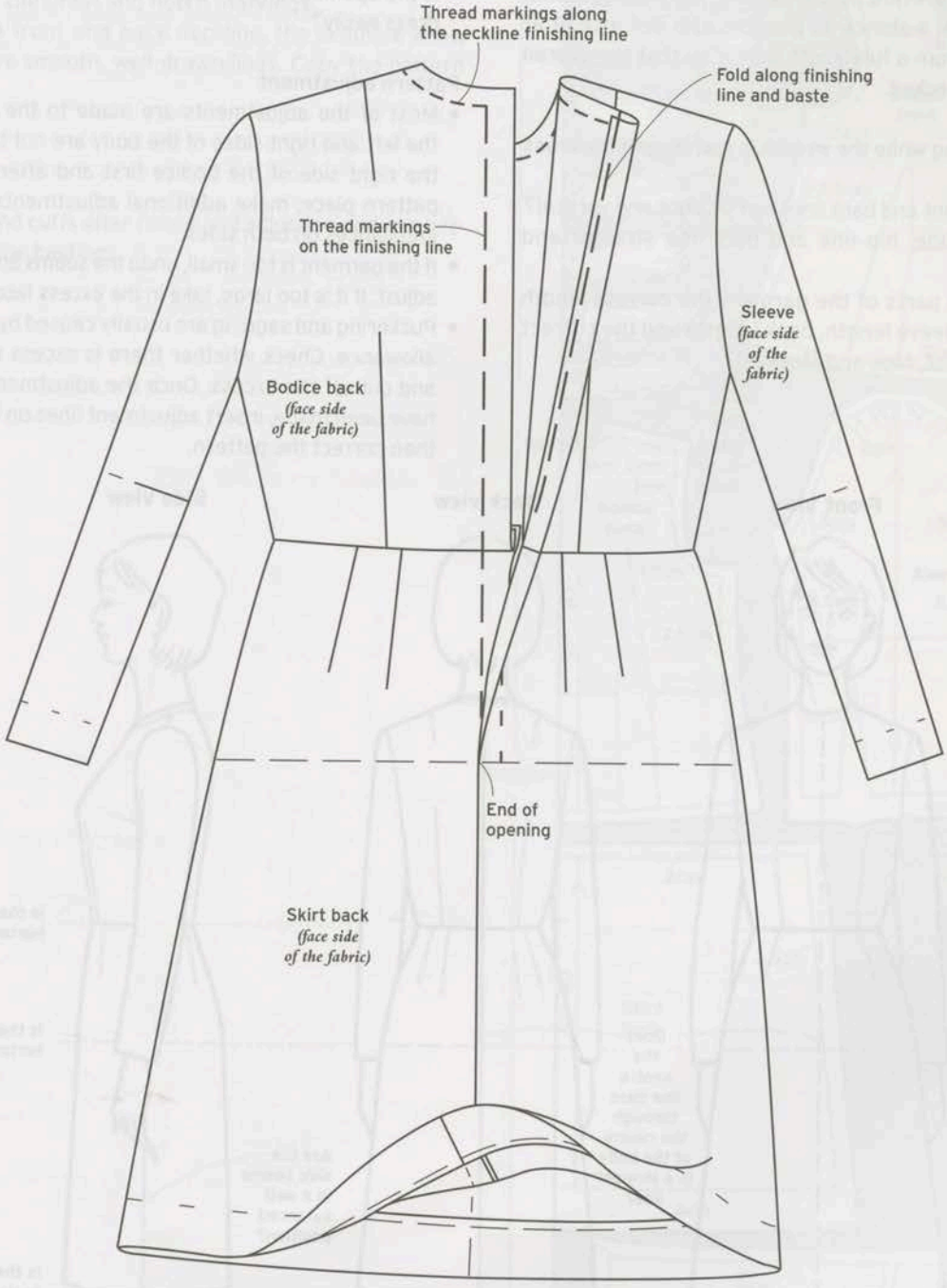
Do not catch the darts or the side seam allowances when sewing together.



7 Sew the centre back and finish the opening

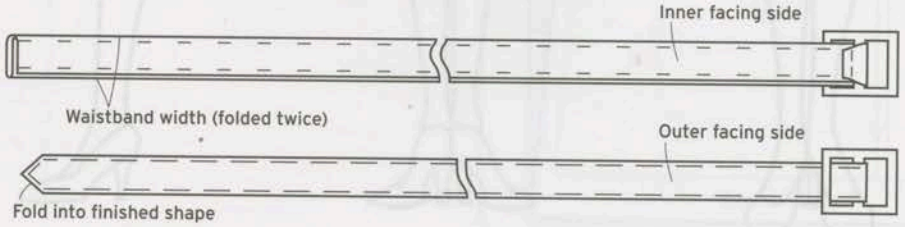
For the opening, fold the right bodice along the finishing line and baste in place, and make thread markings along the finishing lines of the left bodice seam allowance to form a button extension when the dress is tried on.

Make thread markings along the finishing line of the neckline also, but use thread in a different colour from the outer fabric so that the shape of the neckline stands out clearly.


Thread markings along the neckline finishing line
Fold along finishing line and baste
Thread markings on the finishing line
Sleeve (face side of the fabric)
Bodice back (face side of the fabric)
End of opening
Skirt back (face side of the fabric)

8 Make the waistband

Make the waistband using the same fabric as the dress (use fabric left over after cutting the other pieces) and baste to hold in place



❹ Fitting and adjusting the garment and pattern adjustment

Fit the basted garment on the wearer before the final sewing. Check the fitting over the correct underwear and with the shoes that will be worn with the garment. During the fitting, align the back opening accurately with the centre back and fasten with pins to prevent it from moving. The wearer should stand in as natural a stance as possible at a distance of at least one metre from a full-length mirror so that the overall balance can be checked.

Check the following while the wearer is standing in the dress without moving

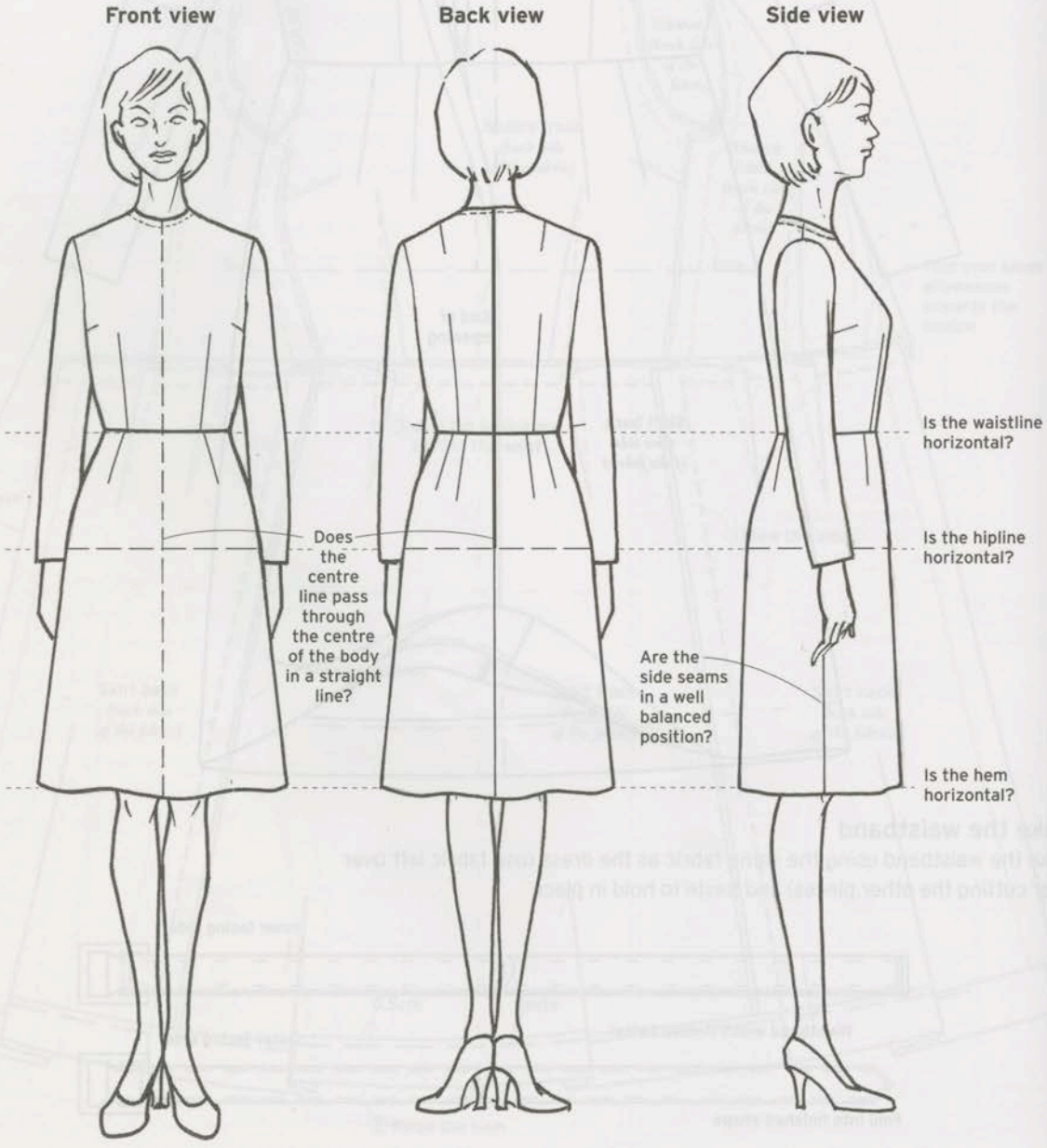
- Do the centre front and back lines run straight and vertical?
- Are the waist line, hip line and hem line straight and horizontal?
- Are the various parts of the garment the correct length (dress length, sleeve length, back length) and the correct width (bust, waist, hips and sleeves)?

Check the following while the wearer is moving around in the dress

- Is there sufficient room for everyday movement (moving the hands, walking, sitting, climbing up and down stairs etc)?
- Is the opening long enough for putting on and taking off the dress easily?

Pattern adjustment

- Most of the adjustments are made to the right bodice. If the left and right sides of the body are not balanced, adjust the right side of the bodice first and after correcting the pattern piece, make additional adjustments to correct the imbalances on both sides.
- If the garment is too small, undo the seams and resize, pin and adjust. If it is too large, take in the excess fabric and pin.
- Puckering and sagging are usually caused by too much seam allowance. Check whether there is excess seam allowance and cut off the excess. Once the adjustments on the dress have been made, insert adjustment lines on the drawing and then correct the pattern.


Front view
Back view
Side view
Is the waistline horizontal?
Is the hipline horizontal?
Does the centre line pass through the centre of the body in a straight line?
Are the side seams in a well balanced position?
Is the hem horizontal?

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Low-waisted dress

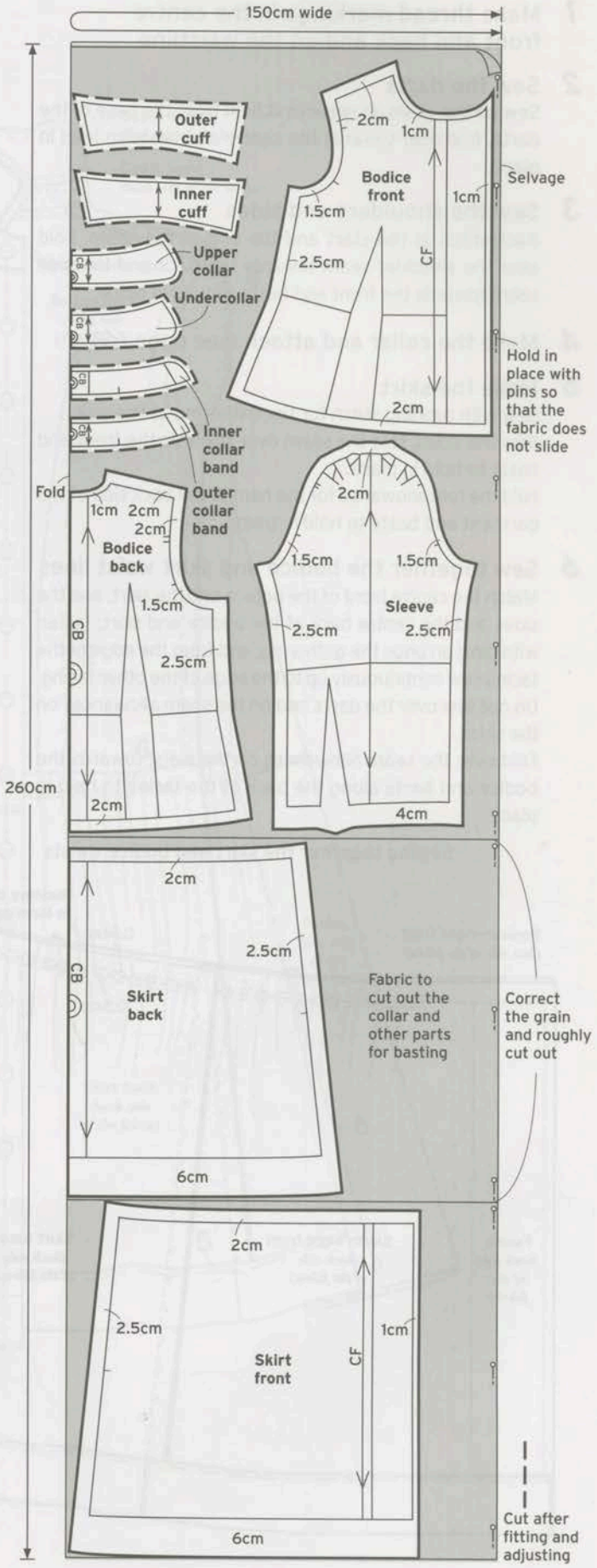
❶ Pattern-making

Copy the pattern from the drawing in the same way as for the dress with a waist seam and remember to insert the nomenclature, the grain and notch markings.
Check that the front and back neckline, the armhole lines, waistline etc are smooth, well-drawn lines. Copy the pattern and cut.

❷ Cutting

Cut the collar and cuffs after fitting and adjusting and use left-over fabric for the basting.

Pattern layout for cutting outer fabric



❸ Basting

Method of basting woollen fabrics

1 Make thread markings in the centre front and back and on the waistline

2 Sew the darts

Sew on the seam allowances 0.5cm from the base of the darts, fold over towards the centre and baste to hold in place.

3 Sew the shoulders and sides

Back-stitch at the start and the end of the seam. Fold over the shoulder seam towards the back and the side seam towards the front and baste to hold in place.

4 Make the collar and attach (see page 69)

5 Make the skirt

Sew with running stitch for the gathering at the waist.
Sew the sides, fold the seam over towards the front and baste to hold in place.
Fold the fold allowance for the hem to the back side of the garment and baste to hold in place.

6 Sew together the bodice and skirt waist lines

Match the centre front of the bodice and the skirt, and the sides and the centre back of the bodice and skirt; fasten with pins; arrange the gathering; and from the edge of the facing sew continuously up to the edge of the other facing. Do not sew over the darts and on the seam allowances on the sides.
Fold over the seam allowances on the waist towards the bodice and baste along the back of the facing to hold in place.

7 Make the sleeves

Pin the tucks on the sleeve cap in place and ease-stitch along the sleeve cap.
Sew the darts, fold over towards the centre and baste to hold in place.
Fold the sleeve opening and baste to hold in place.
Sew the underarm, fold the seam over towards the back sleeve and baste to hold in place.
Fold the circumference of the cuffs along the finishing lines and baste leaving the attachment seam open.
Place the cuff on top of the sleeve opening and baste.

8 Attach the sleeves

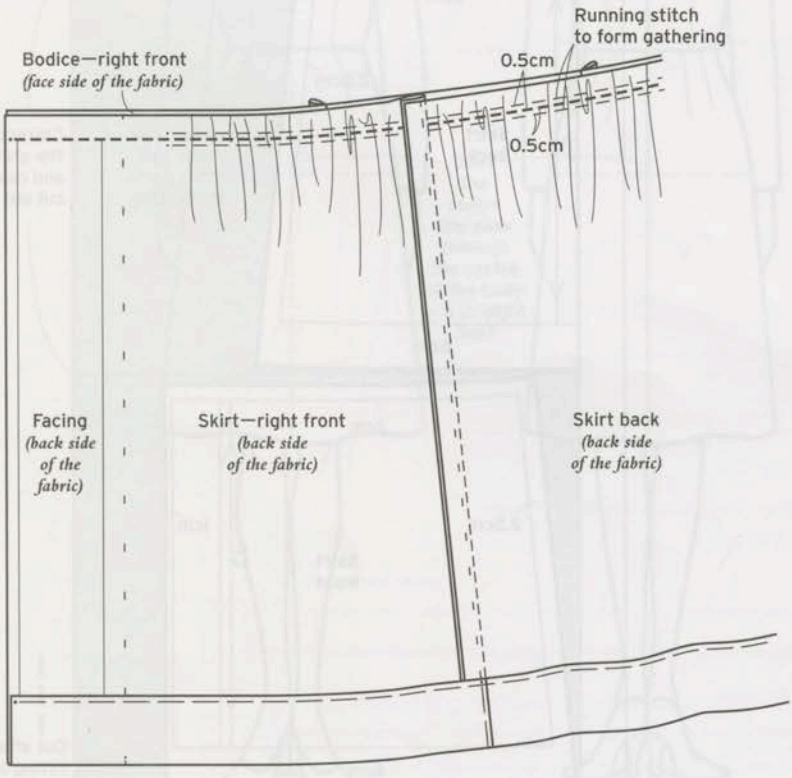
Shape the sleeve cap, match the alignment markings and fasten at close intervals with pins so that the tucks sit neatly. Then sew to attach the sleeves.

9 Sew on buttons

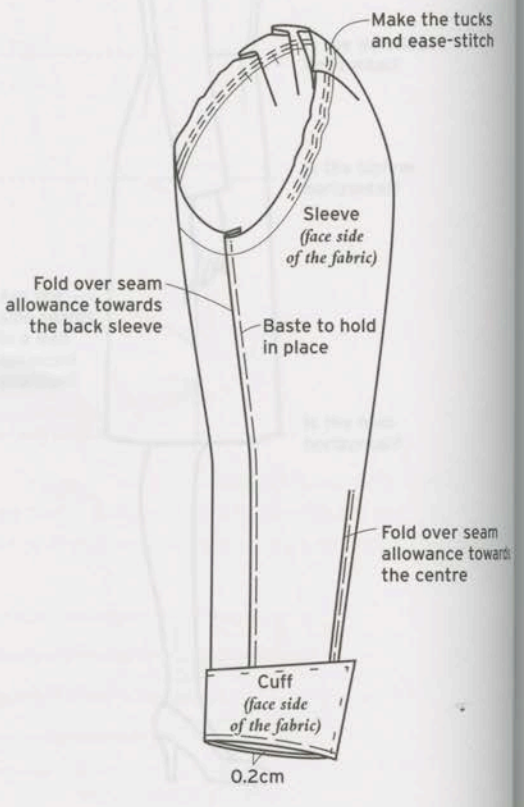
Trim the sheeting to the size of the buttons and attach the button position on the right front and the cuffs.

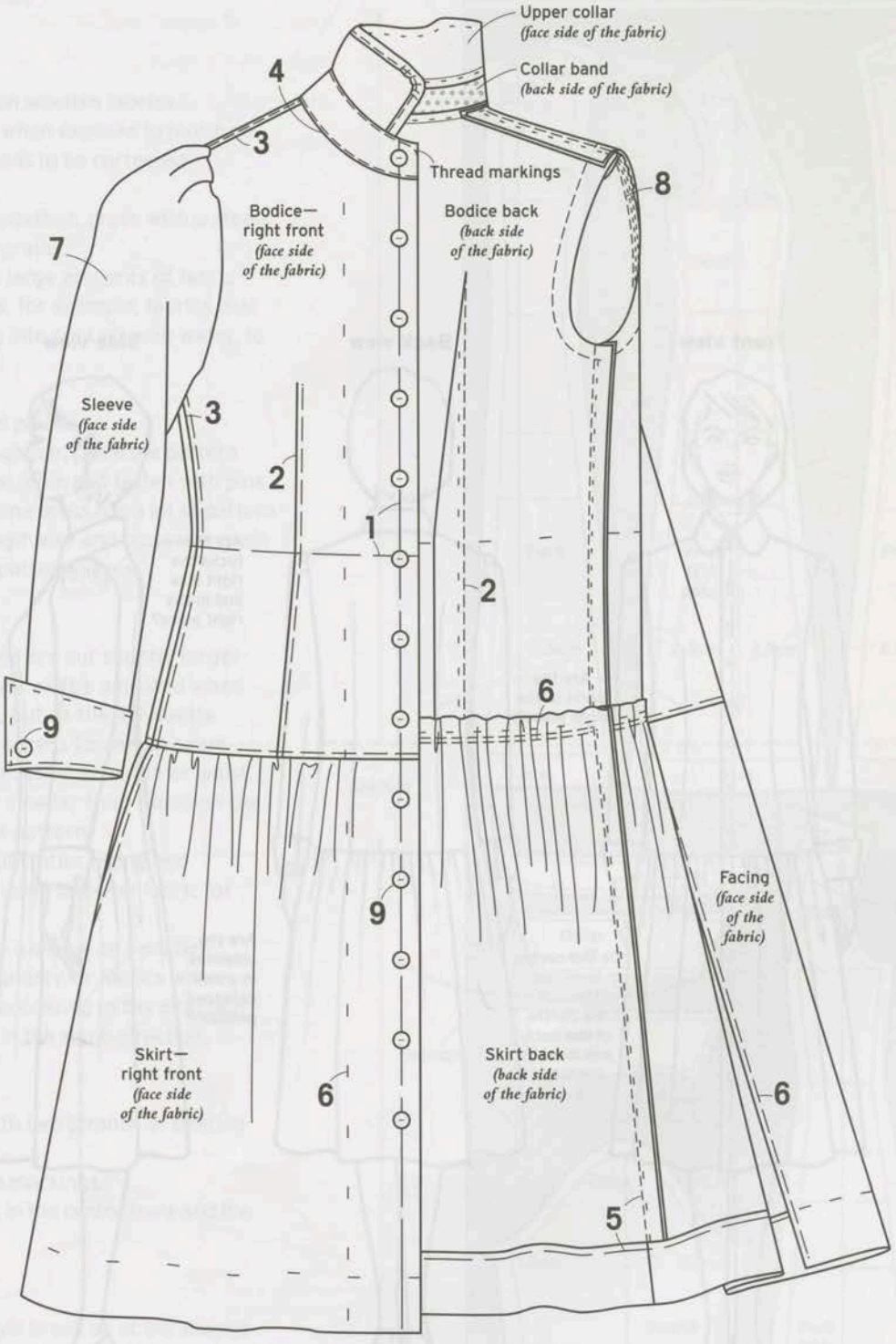
10 Attach shoulder pads

Sewing together the skirt and bodice waists


Running stitch to form gathering
Bodice—right front (face side of the fabric)
0.5cm
0.5cm
Facing (back side of the fabric)
Skirt—right front (back side of the fabric)
Skirt back (back side of the fabric)

Making the sleeves


Make the tucks and ease-stitch
Sleeve (face side of the fabric)
Fold over seam allowance towards the back sleeve
Baste to hold in place
Fold over seam allowance towards the centre
Cuff (face side of the fabric)
0.2cm

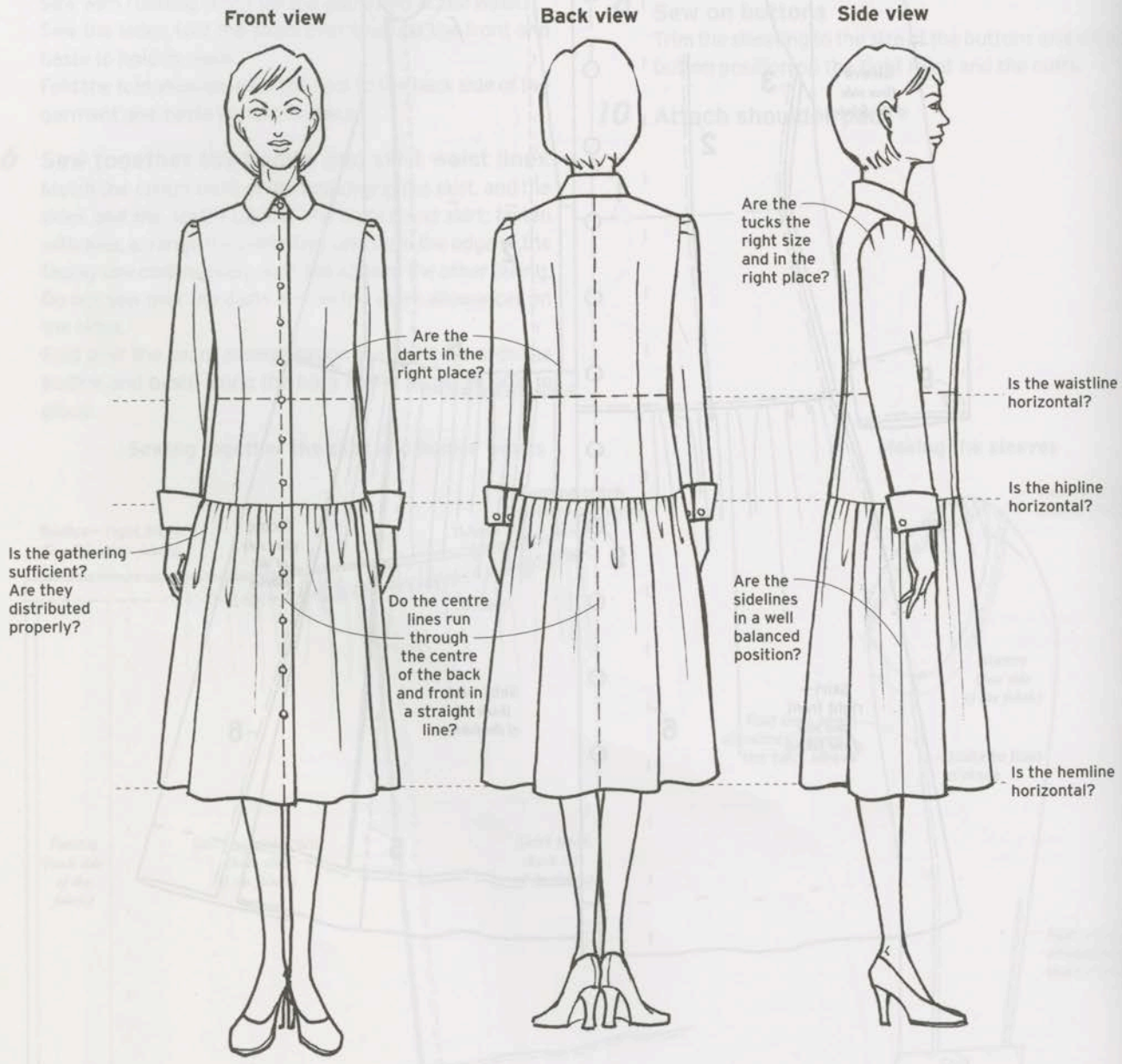

Upper collar
(face side of the fabric)
Collar band
(back side of the fabric)
Thread markings
Bodice—
right front
(face side
of the fabric)
Bodice back
(back side
of the fabric)
Sleeve
(face side
of the fabric)
Facing
(face side
of the
fabric)
Skirt—
right front
(face side
of the fabric)
Skirt back
(back side
of the fabric)
1
2
3
4
5
6
7
8
9

❹ Fitting and adjusting the garment and pattern adjustment

At the fitting, firstly check that the whole garment fits properly when the wearer is standing still, then check the fit when the wearer is moving, and finally the overall balance of the design.

If the garment is too small, undo the seams and add more room, pin and adjust. If it is too large, take in the excess fabric and pin.

After completing the adjustments, incorporate the adjustments into the pattern and make changes.


Front view
Back view
Side view
Are the tucks the right size and in the right place?
Are the darts in the right place?
Is the waistline horizontal?
Is the hipline horizontal?
Is the gathering sufficient? Are they distributed properly?
Do the centre lines run through the centre of the back and front in a straight line?
Are the sidelines in a well balanced position?
Is the hemline horizontal?

Princess-seam dress (seams running down from the shoulders)

❶ Pattern-making

Copy the pattern accurately on to the fabric and check that everything is in order (See the dress with a waist seam on page 168.)

❷ Cutting

Correcting the grain on woollen fabrics

Because wool shrinks when exposed to moisture and heat, the grain needs to be corrected sufficiently.

With the right sides together, press with a steam iron and prepare the grain.

It is advisable to send large amounts of fabric or special fabric types, for example, fabrics that stain when they come into contact with water, to a specialist.

Arranging the pattern pieces

With the right sides together, place the pattern pieces according to the grain and fasten with pins. Because the princess-line dress has a lot of pattern pieces, correct the lengthwise and crosswise grain and then arrange the pattern pieces.

Cutting

- The seam allowances are cut slightly larger considering that they will be adjusted when the dress is basted, but as the silhouette will be impaired if there is too much seam allowance on the neckline, armhole or waist, make them slightly smaller than those on the straight lines of the pattern.
- Cut the collar and cuffs after fitting and adjusting the dress using left-over fabric for basting.
- Cut fabrics that have a weave or a pattern with specific directionality, or fabrics where the sheen changes according to the direction (cotton, velvet, etc) in the same direction.

Markings

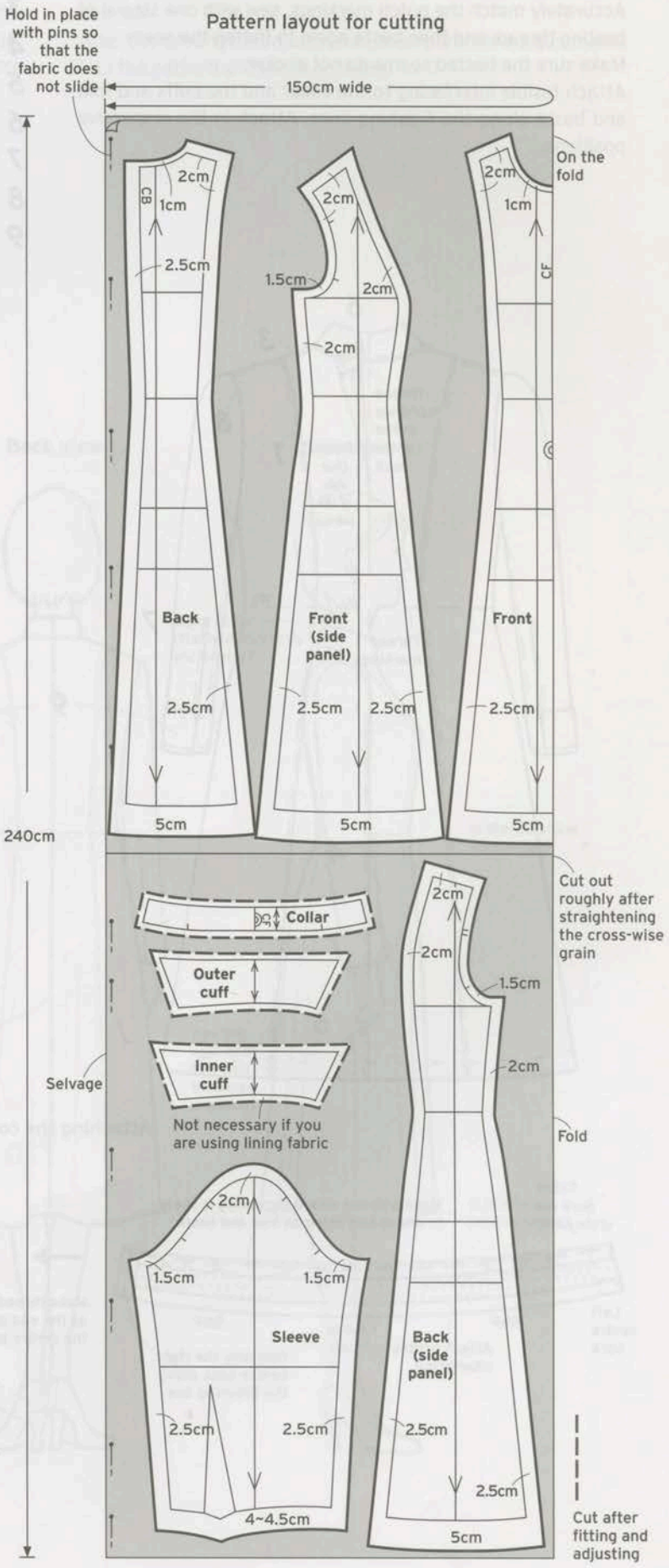
Make tailor's tacks with two strands of basting thread.

Don't forget the notch markings.

Make thread markings in the centre front and the waistline.

Pattern matching

Because the pattern will break up at the shaped seams of the princess line, patternless fabrics that do not require pattern matching or fabrics that can be handled as patternless are suitable.

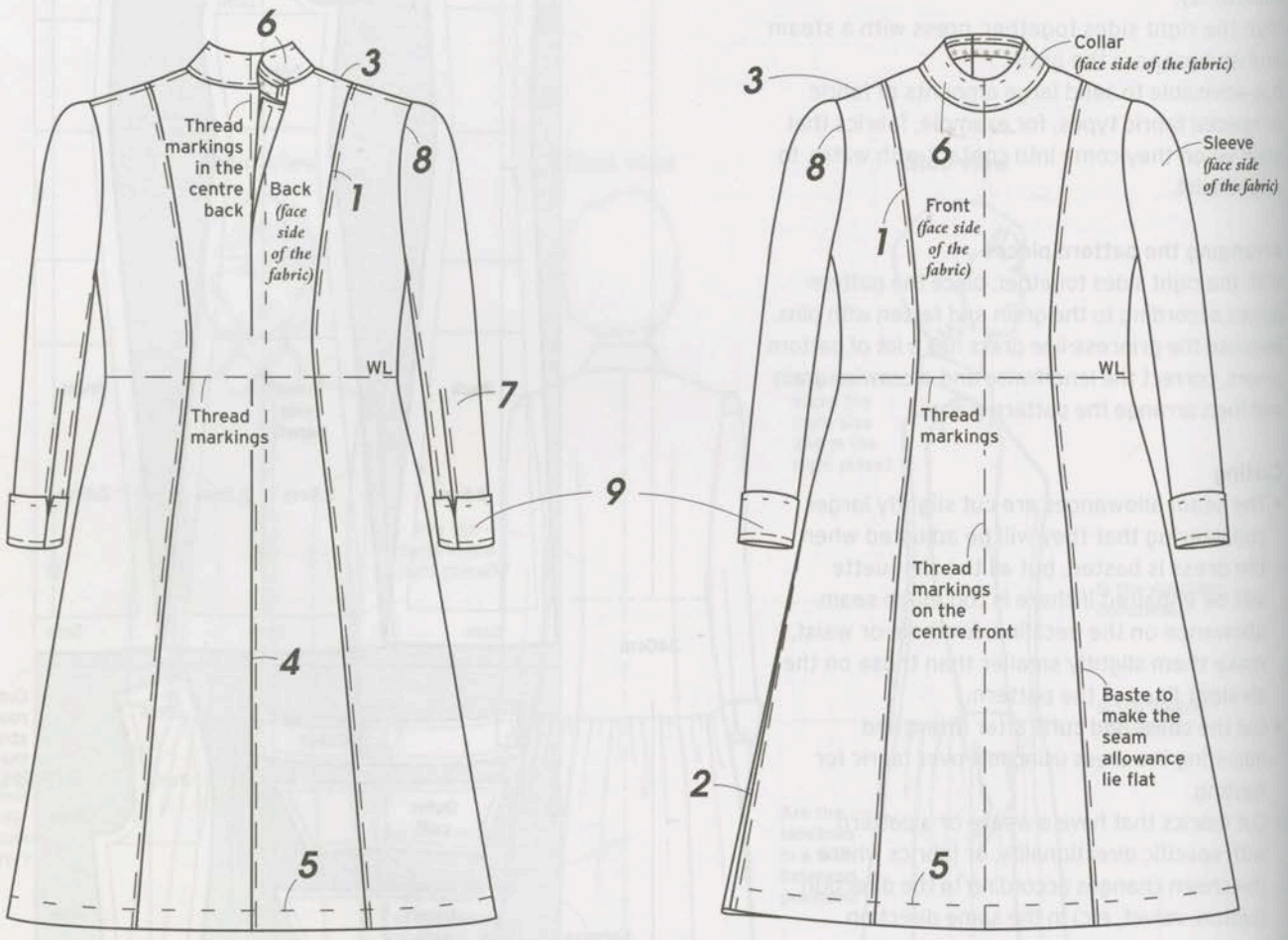


❸ Basting

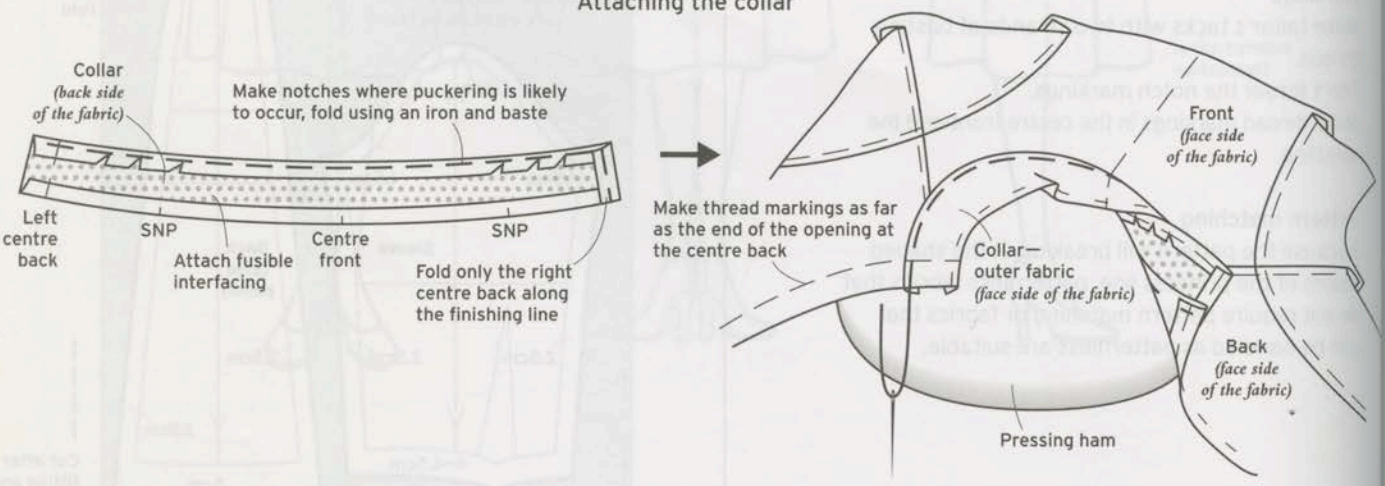
Method of basting woollen fabrics

Accurately match the notch markings, sew with one strand of basting thread, and then baste again to flatten the seam.
Make sure the basted seams do not pucker.
Attach fusible interfacing to the collar and the cuffs and fold and baste along the finishing lines. Attach in the respective positions.

1. Sew the front and back shaped seams
2. Sew the side seams
3. Sew the shoulders
4. Sew the centre back and finish the opening
5. Raise the hem
6. Make the collar and attach
7. Make the sleeves
8. Attach the sleeves
9. Attach the cuffs



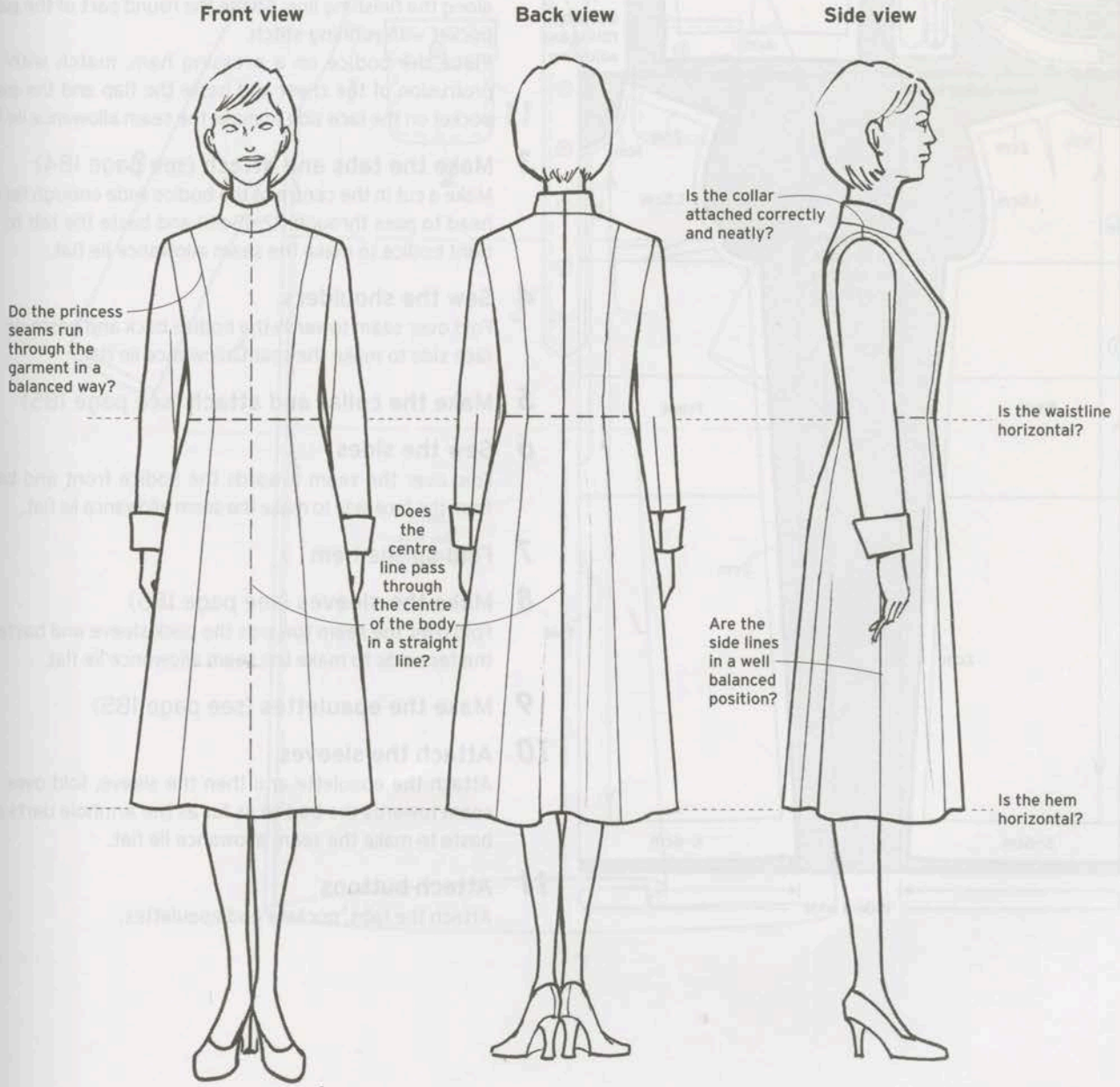
Attaching the collar


Collar (back side of the fabric)
Make notches where puckering is likely to occur, fold using an iron and baste
Left centre back
SNP
Attach fusible interfacing
Centre front
SNP
Fold only the right centre back along the finishing line
Make thread markings as far as the end of the opening at the centre back
Front (face side of the fabric)
Collar—outer fabric (face side of the fabric)
Back (face side of the fabric)
Pressing ham

❹ Fitting and adjusting the garment and pattern adjustment

At the fitting, first check that the whole garment fits properly when the wearer is standing still, then check the fit when the wearer is moving, and finally the overall balance of the design. If the garment is too small, undo the seams and add more room, pin and adjust. If it is too large, take in the excess fabric and pin.

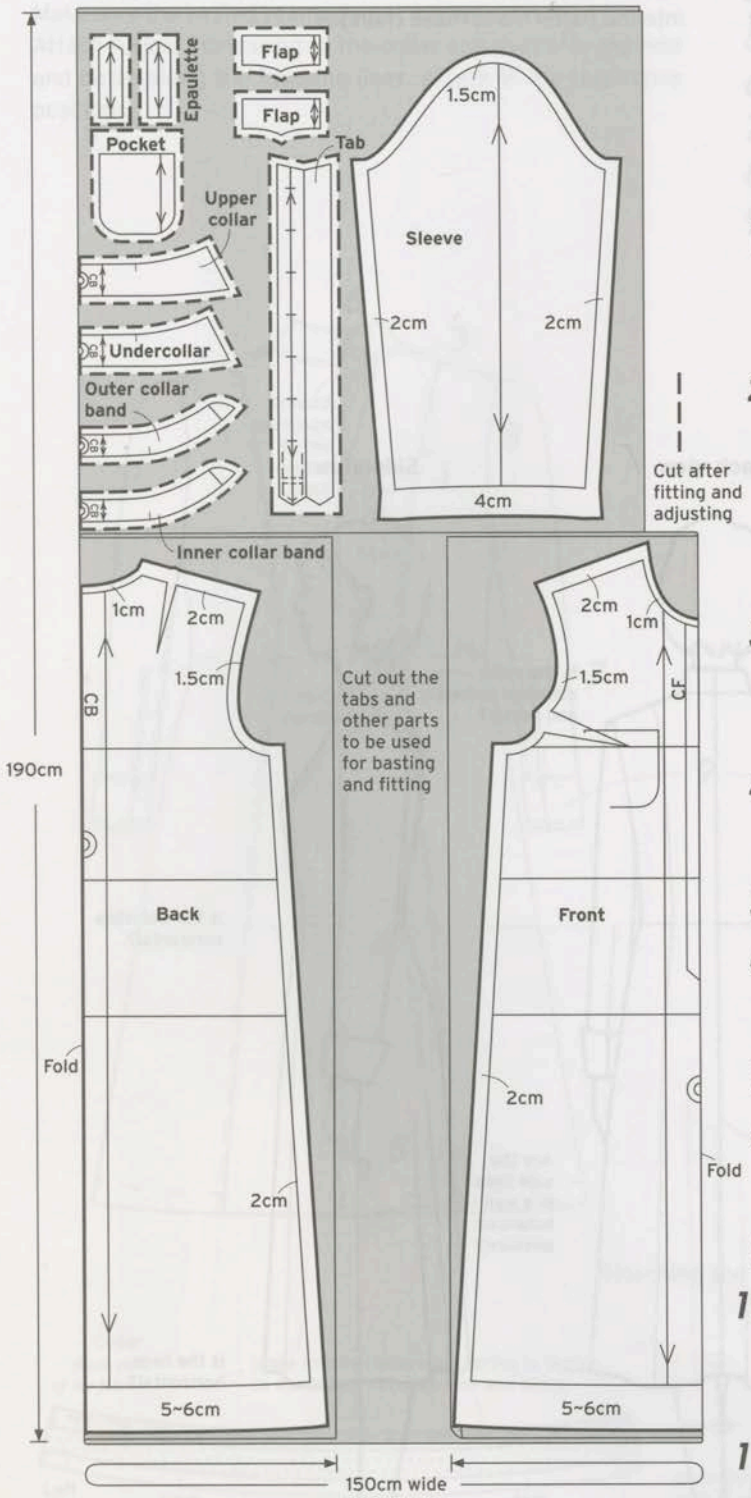
After completing the adjustments, incorporate the adjustments into the pattern and make changes.


Front view
Back view
Side view
Is the collar attached correctly and neatly?
Do the princess seams run through the garment in a balanced way?
Is the waistline horizontal?
Does the centre line pass through the centre of the body in a straight line?
Are the side lines in a well balanced position?
Is the hem horizontal?

PAGE 164

Shift dress

Pattern layout for cutting



Basting

Method of basting woollen fabrics

- Baste with one strand of basting thread and then baste from the face side to make the seam allowance lie flat.
- Use left-over fabric for the tabs, the pocket, the collar and the epaulettes.
- Make tailor's tacks with two strands of basting thread. Make thread markings on the centre front and centre back, waistline and hip line.

1 Sew the shoulder darts and the armhole darts

Fold over the shoulder darts towards the centre and the armhole darts towards the hem and baste from the face side so that the seam allowance lies flat.

2 Make the pockets and attach (see page 184)

Fold the circumference of the flap and the patch pocket along the finishing line. Shape the round part of the patch pocket with running-stitch.

Place the bodice on a pressing ham, match with the protrusion of the chest and baste the flap and the patch pocket on the face side to make the seam allowance lie flat.

3 Make the tabs and attach (see page 184)

Make a cut in the centre of the bodice wide enough for the head to pass through (12~15cm) and baste the tab to the right bodice to make the seam allowance lie flat.

4 Sew the shoulders

Fold over seam towards the bodice back and baste on the face side to make the seam allowance lie flat.

5 Make the collar and attach (see page 185)

6 Sew the sides

Fold over the seam towards the bodice front and baste from the face side to make the seam allowance lie flat.

7 Fold up the hem

8 Make the sleeves (see page 185)

Fold over the seam towards the back sleeve and baste on the face side to make the seam allowance lie flat.

9 Make the epaulettes (see page 185)

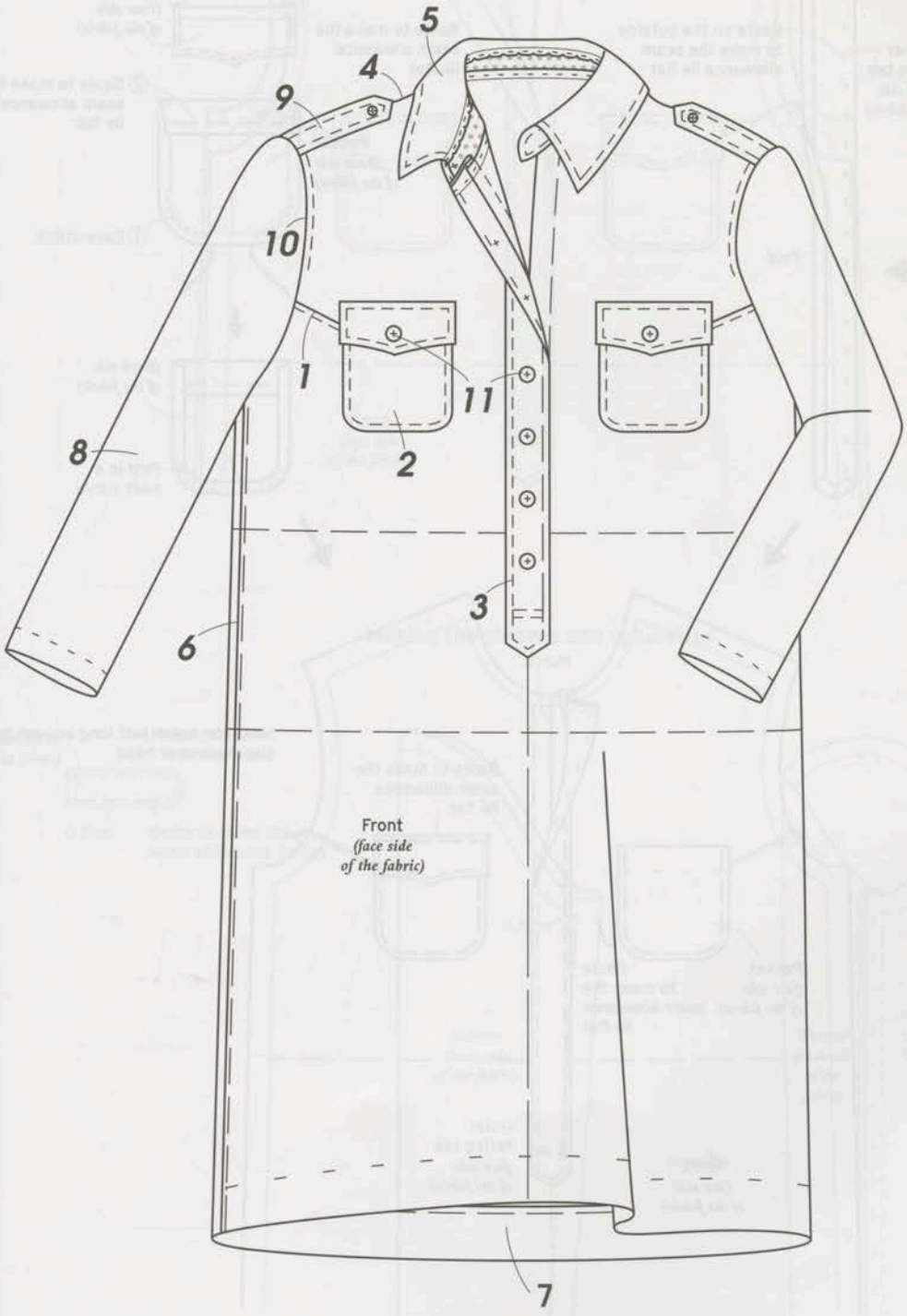
10 Attach the sleeves

Attach the epaulette and then the sleeve, fold over the seam towards the bodice as far as the armhole darts and baste to make the seam allowance lie flat.

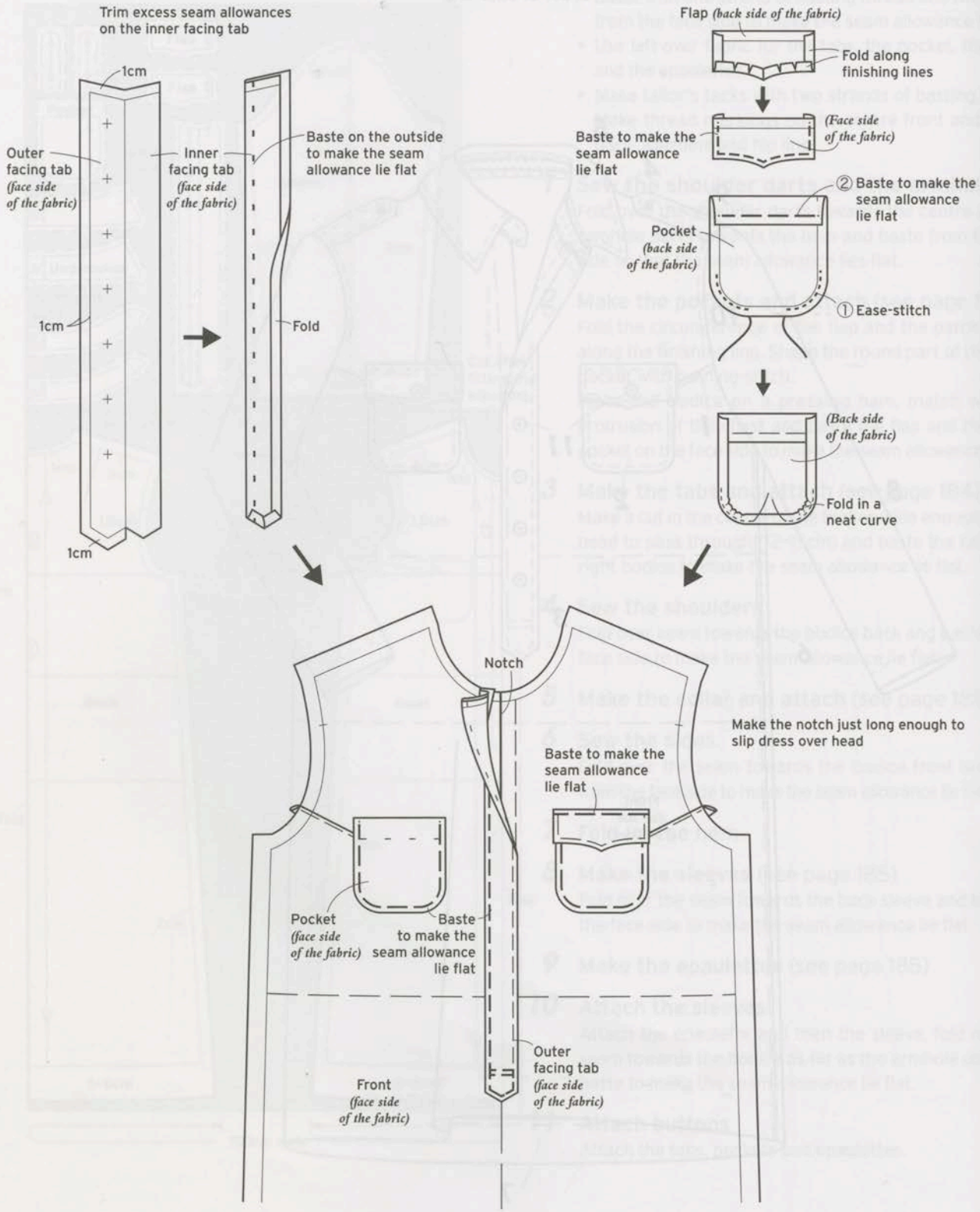
11 Attach buttons

Attach the tabs, pockets and epaulettes.

Order of stitching

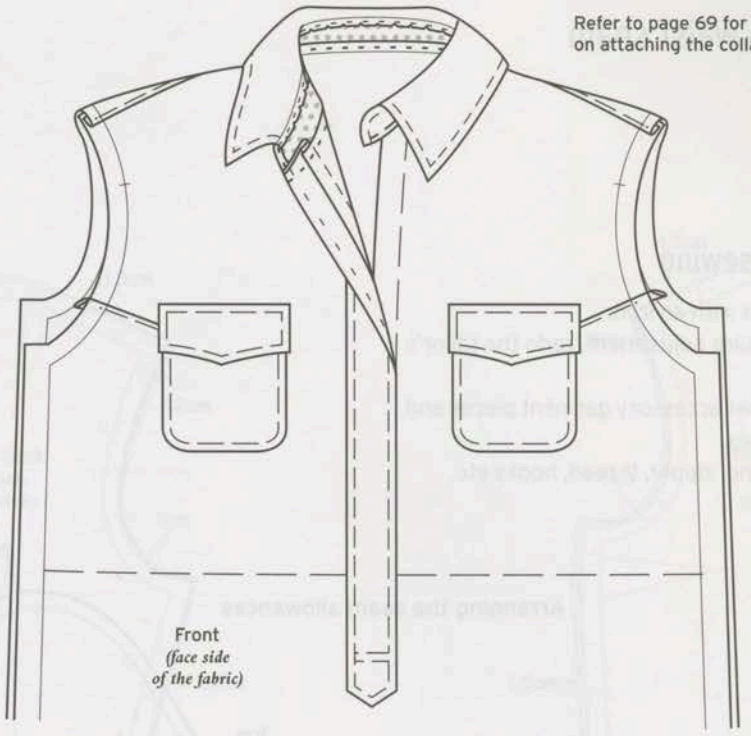


Attaching the tabs and pockets

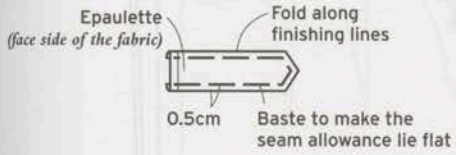

Trim excess seam allowances on the inner facing tab
1cm
Outer facing tab (face side of the fabric)
Inner facing tab (face side of the fabric)
Baste on the outside to make the seam allowance lie flat
1cm
Fold
1cm
Flap (back side of the fabric)
Fold along finishing lines
(Face side of the fabric)
Baste to make the seam allowance lie flat
② Baste to make the seam allowance lie flat
Pocket (back side of the fabric)
① Ease-stitch
(Back side of the fabric)
Fold in a neat curve
Notch
Make the notch just long enough to slip dress over head
Baste to make the seam allowance lie flat
Pocket (face side of the fabric)
Baste to make the seam allowance lie flat
Outer facing tab (face side of the fabric)
Front (face side of the fabric)

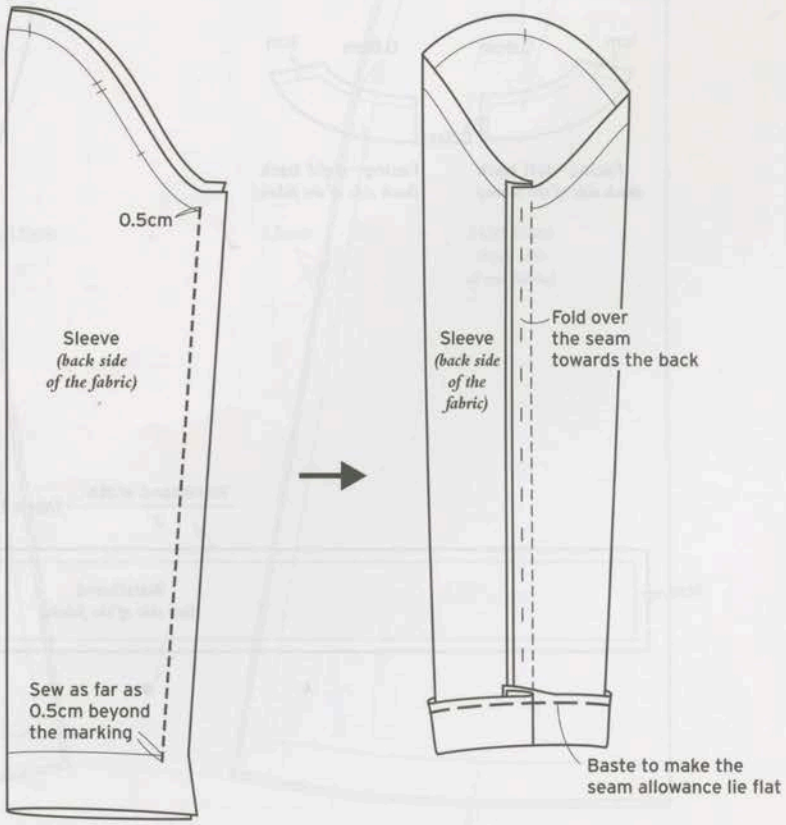
Attaching the collar

Refer to page 69 for instructions on attaching the collar band



Making the sleeves and epaulettes




0.5cm
Sleeve
(back side of the fabric)
Sew as far as 0.5cm beyond the marking
Sleeve
(back side of the fabric)
Fold over the seam towards the back
Baste to make the seam allowance lie flat

PAGE 141

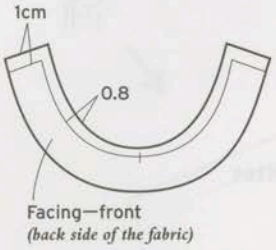
Dress with a waist seam

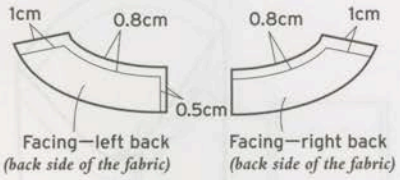
Unlined

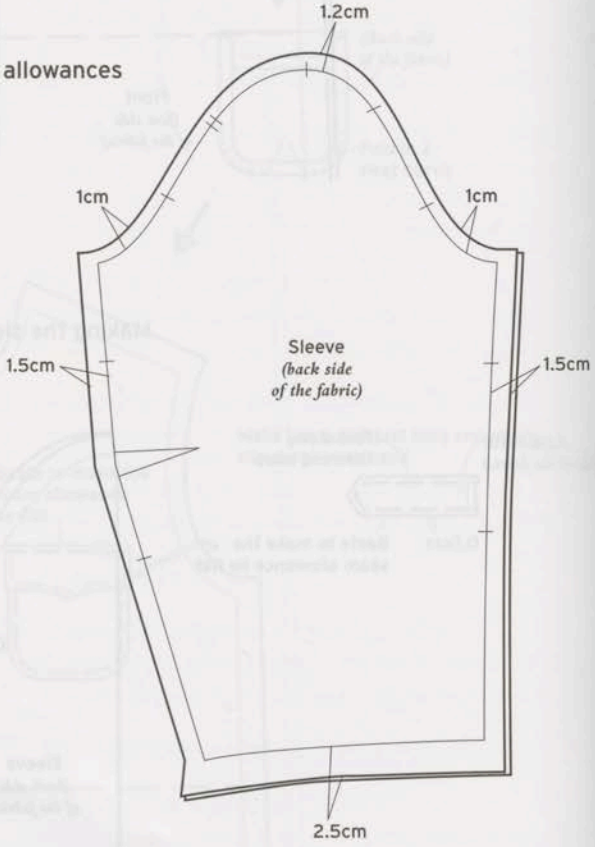
❶ Preparing for final sewing

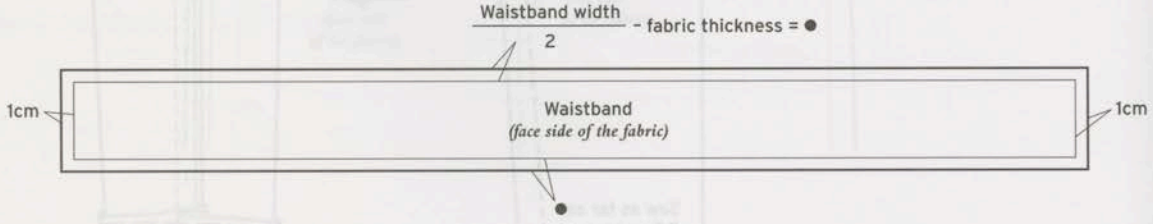
- Undo the basting and press with an iron.
- Adjust the places that require adjustment, redo the tailor's tacks.
- Cut the facing, belt and other accessory garment pieces and neaten the seam allowances.
- Check the fusible interfacing, zipper, thread, hooks etc.

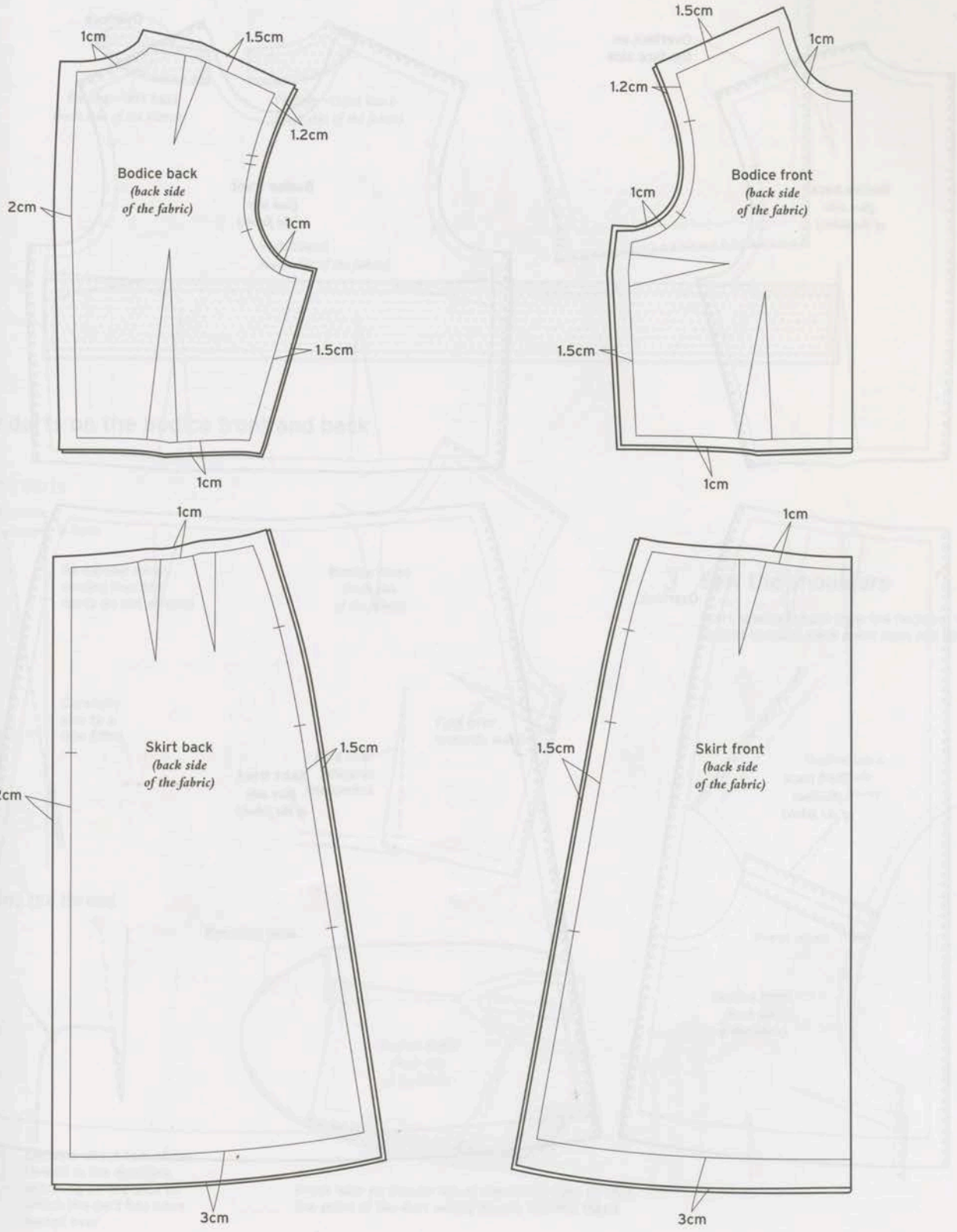
Arranging the seam allowances





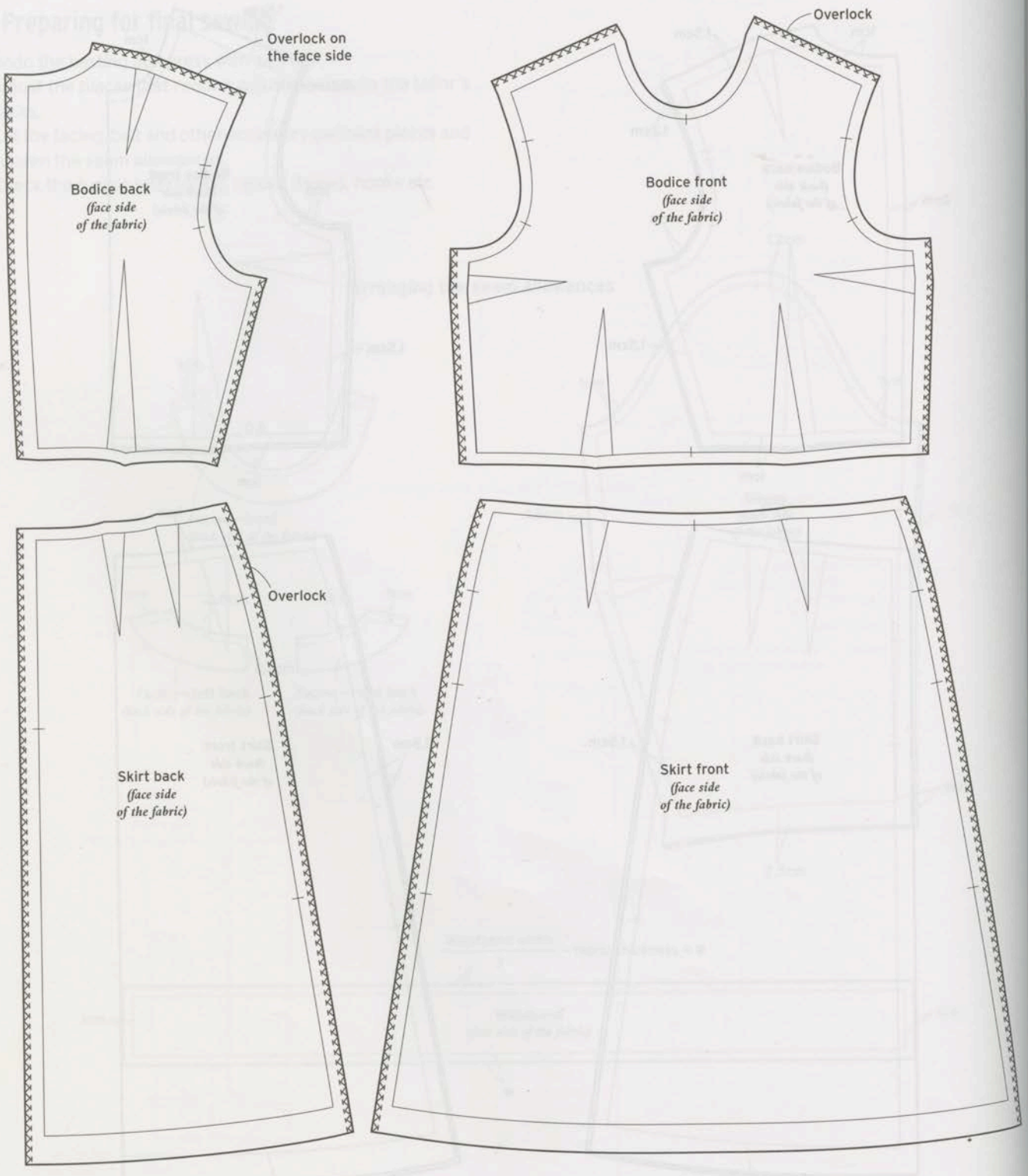


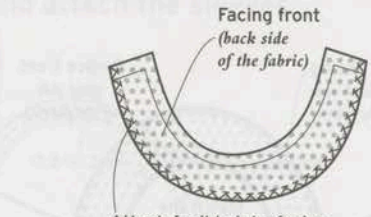


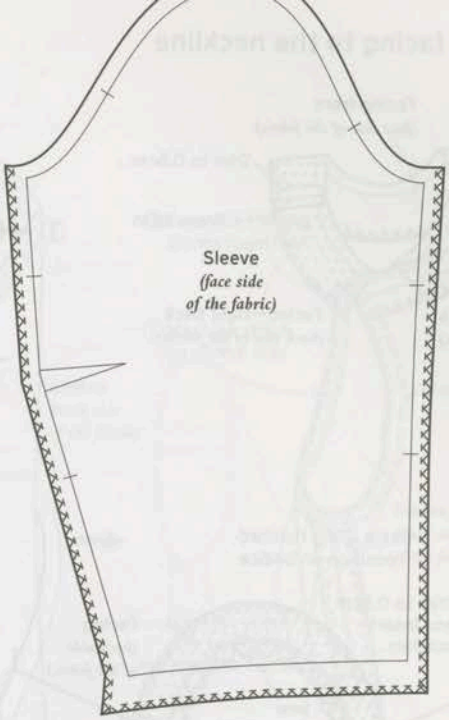

1cm
1.5cm
1.2cm
Bodice back
(back side
of the fabric)
2cm
1cm
1.5cm
1cm
1.5cm
1cm
1.2cm
Bodice front
(back side
of the fabric)
1cm
1.5cm
1cm
1cm
Skirt back
(back side
of the fabric)
1.5cm
2cm
3cm
1cm
1.5cm
Skirt front
(back side
of the fabric)
3cm

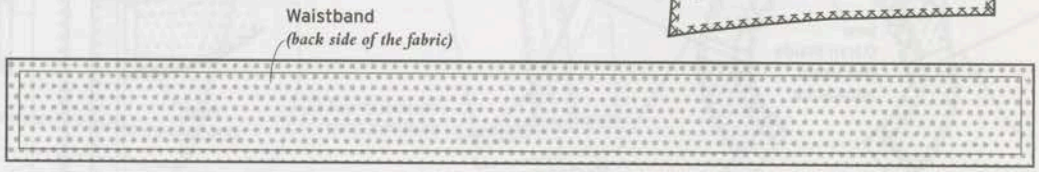
❷ Final sewing

1 Attach fusible interfacing to the facing and waistband and overlock the seam allowance on each piece



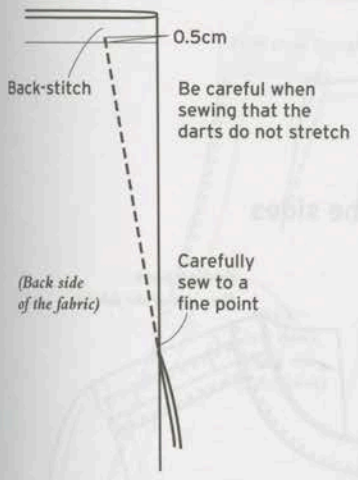


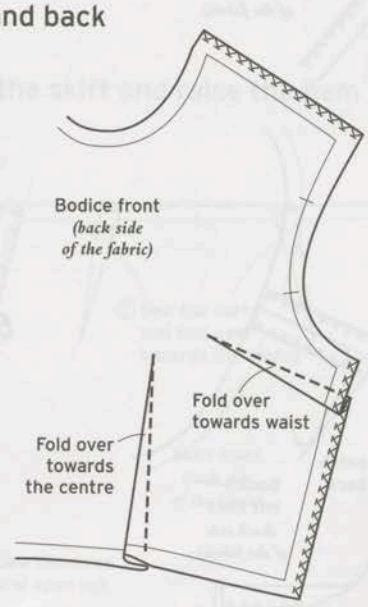




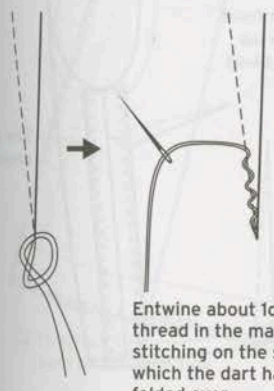
2 Sew darts on the bodice front and back

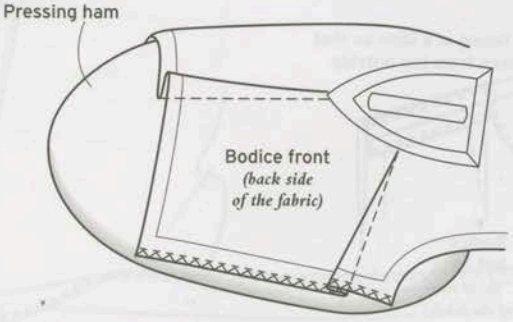
Sewing the darts


0.5cm
Back-stitch
Be careful when sewing that the darts do not stretch
(Back side of the fabric)
Carefully sew to a fine point



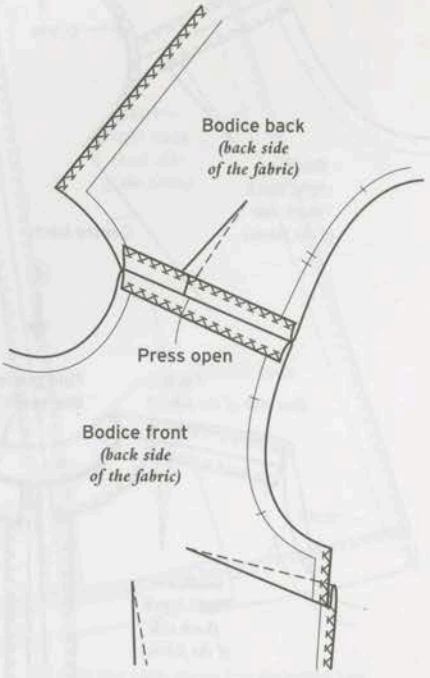
Finishing the thread



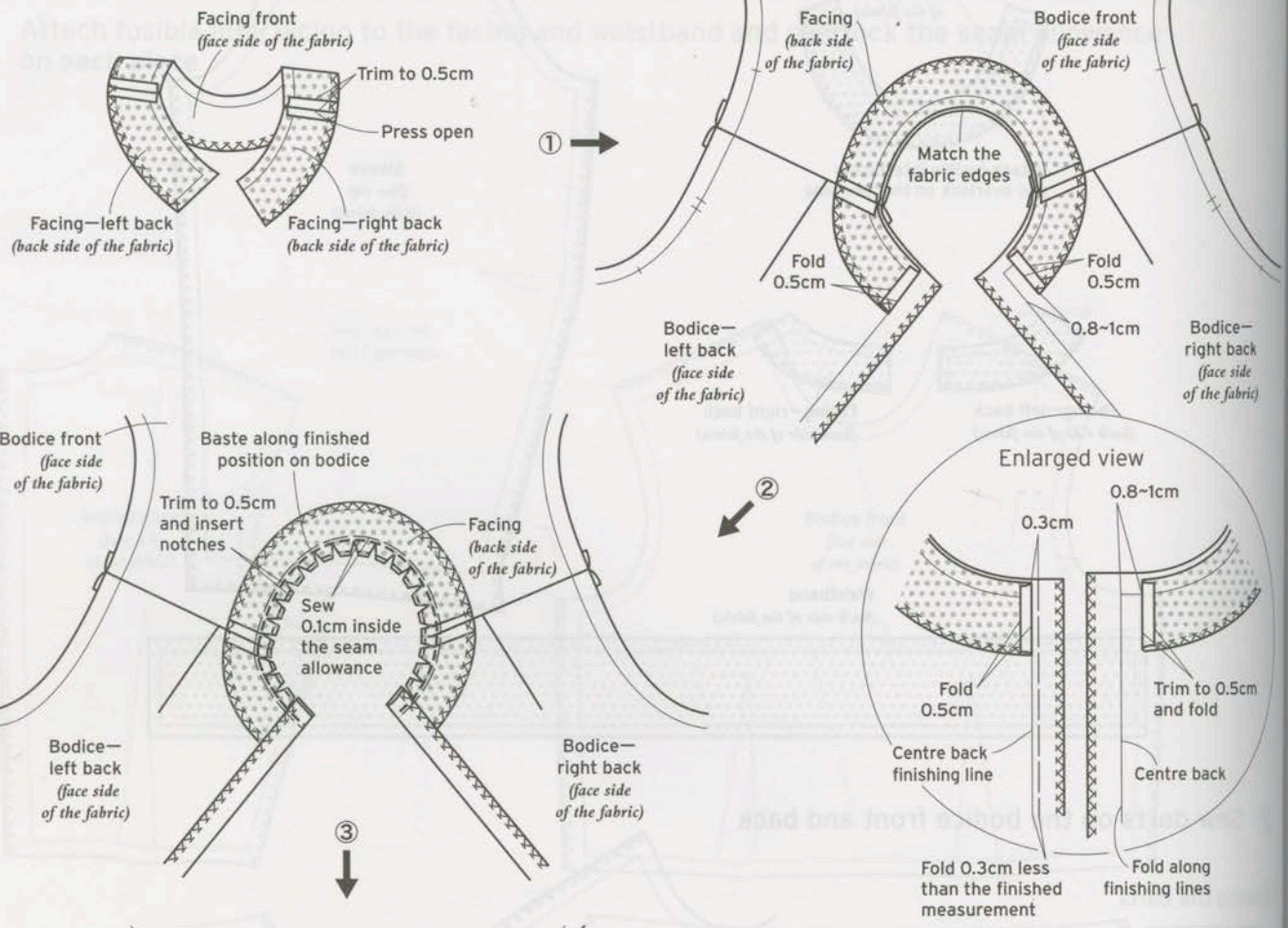

Pressing ham
Bodice front
(back side of the fabric)
Press with an iron on top of a pressing ham so that the point of the dart neatly blends into the fabric

3 Sew the shoulders

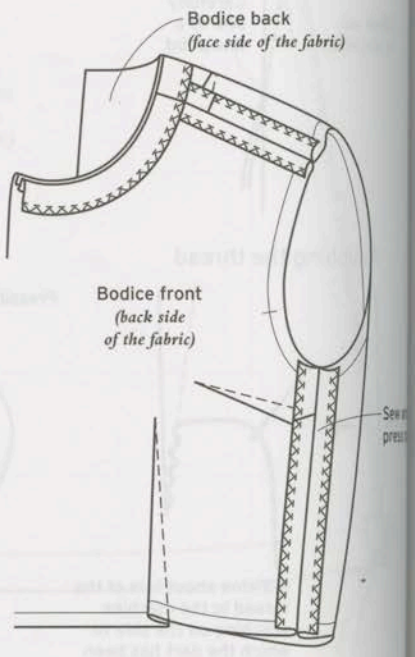
Start sewing 0.5cm from the neckline side so that the side neck point does not slide



4 Attach the facing to the neckline



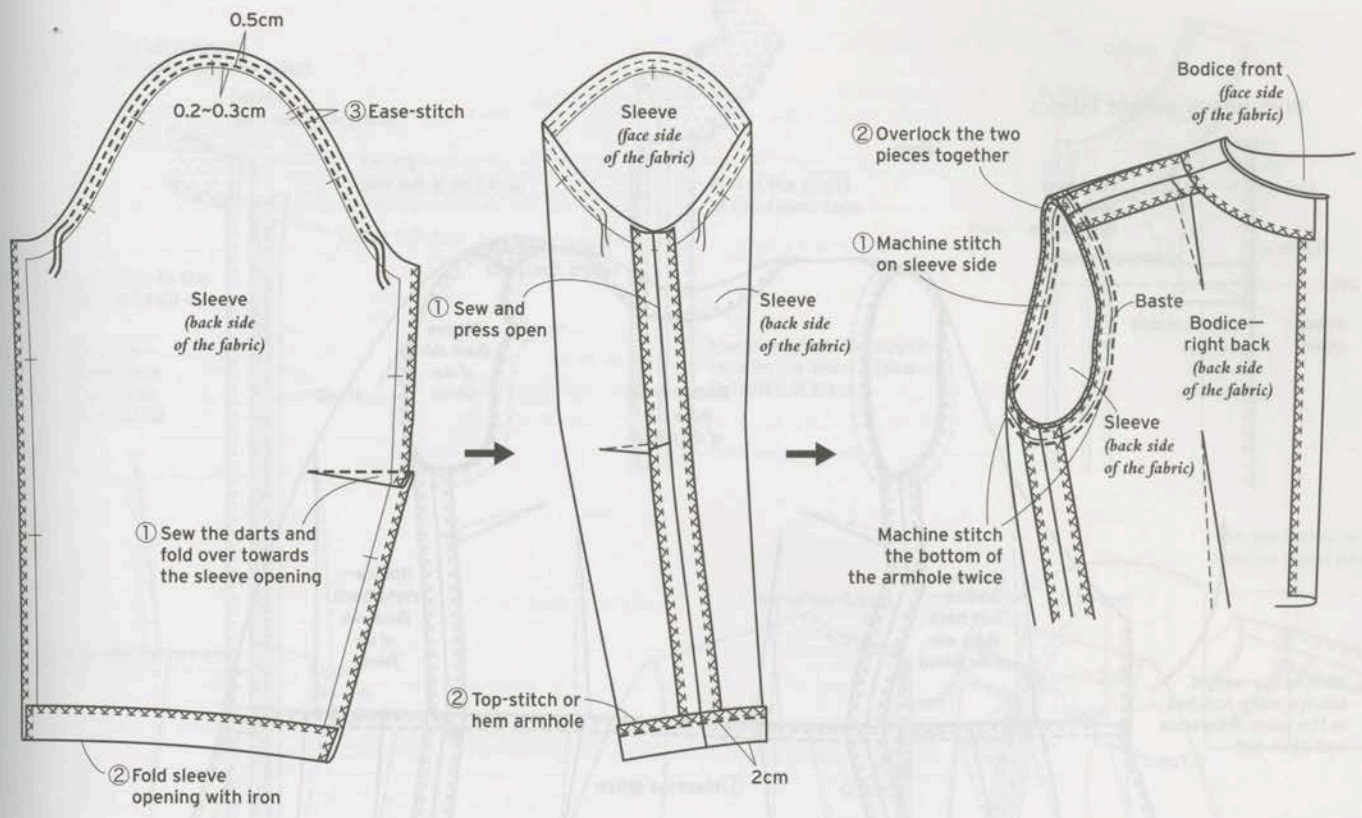
5 Sew the sides



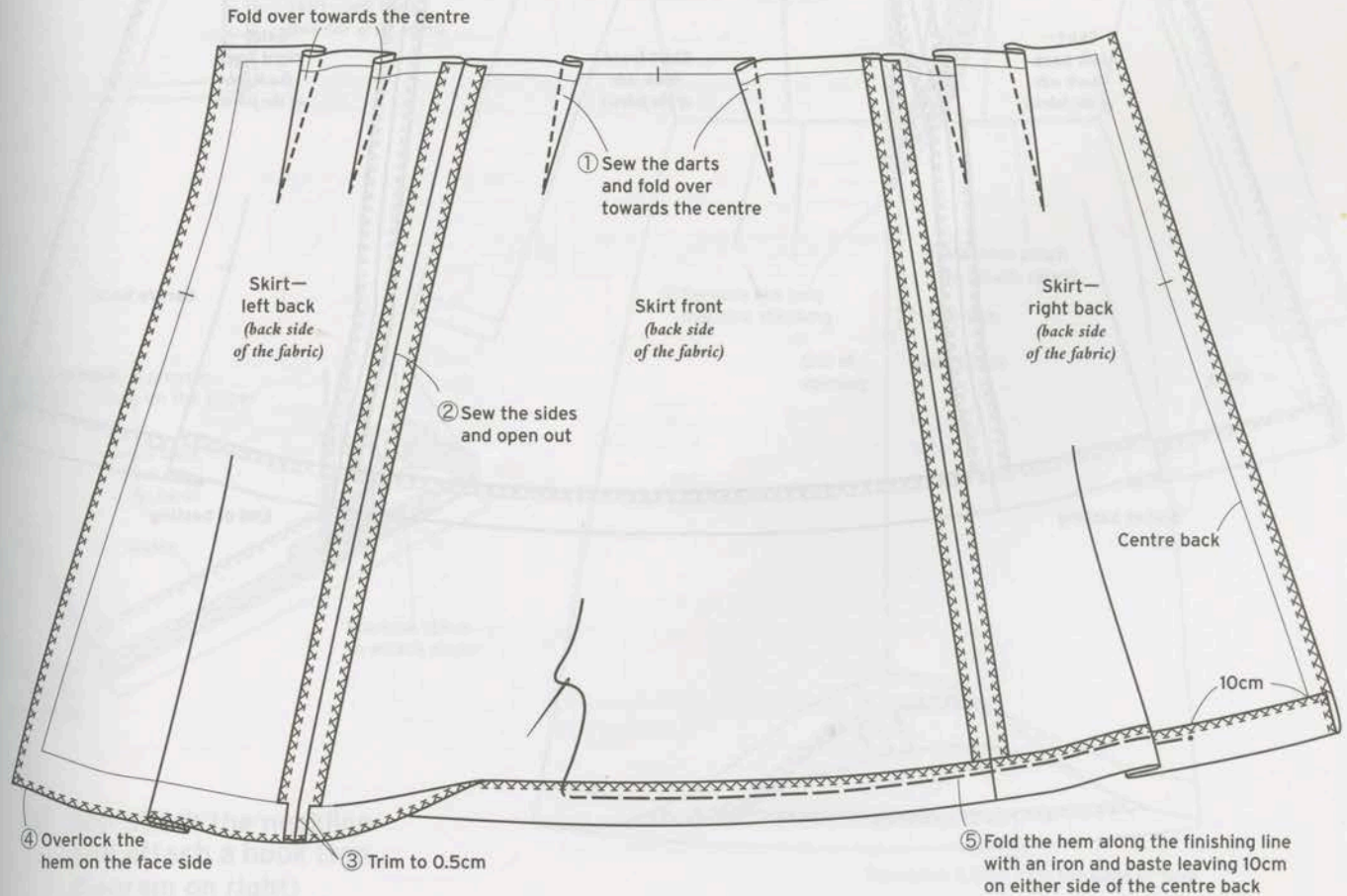
6 Make a

7 Sew th

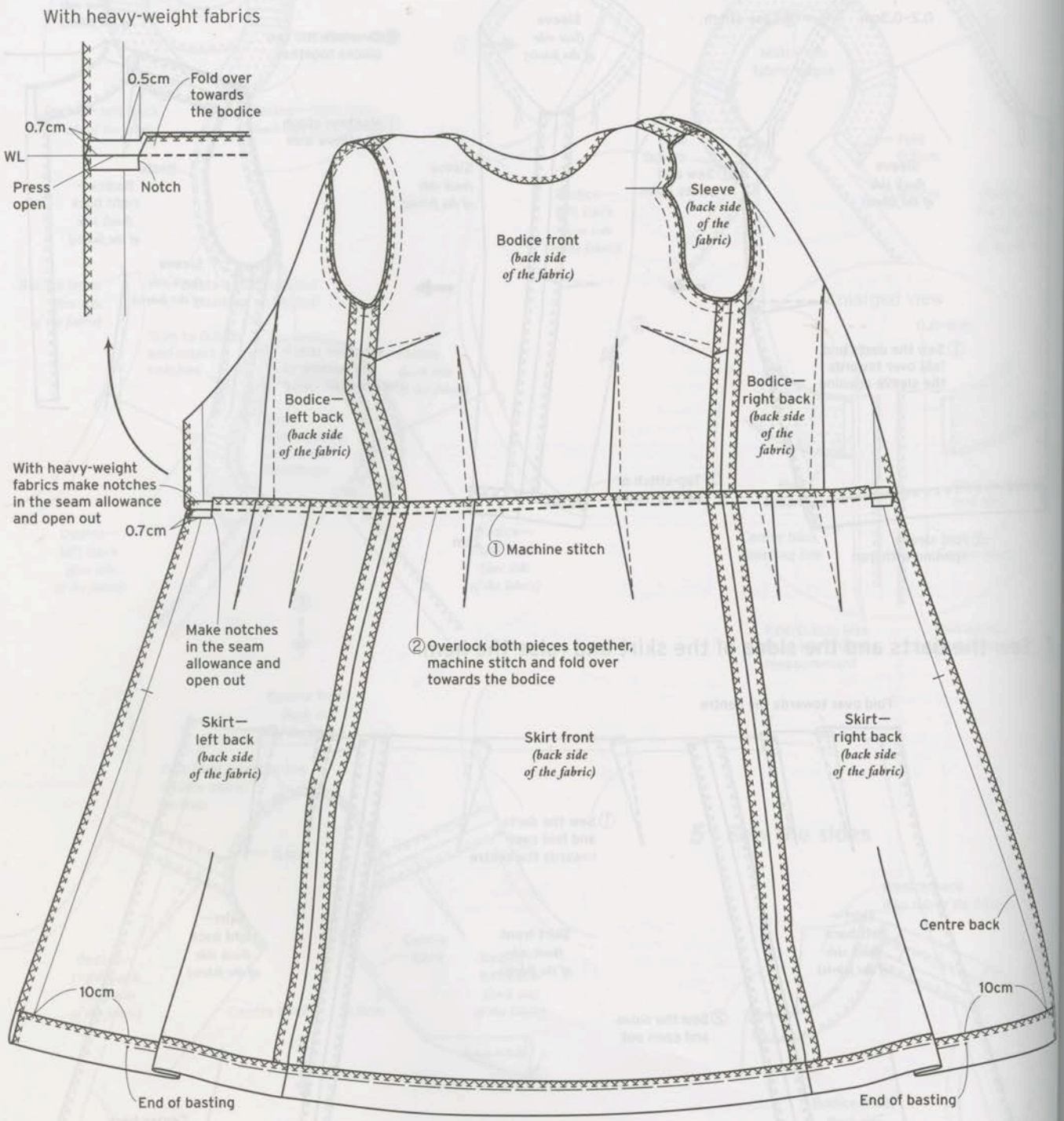
6 Make and attach the sleeves



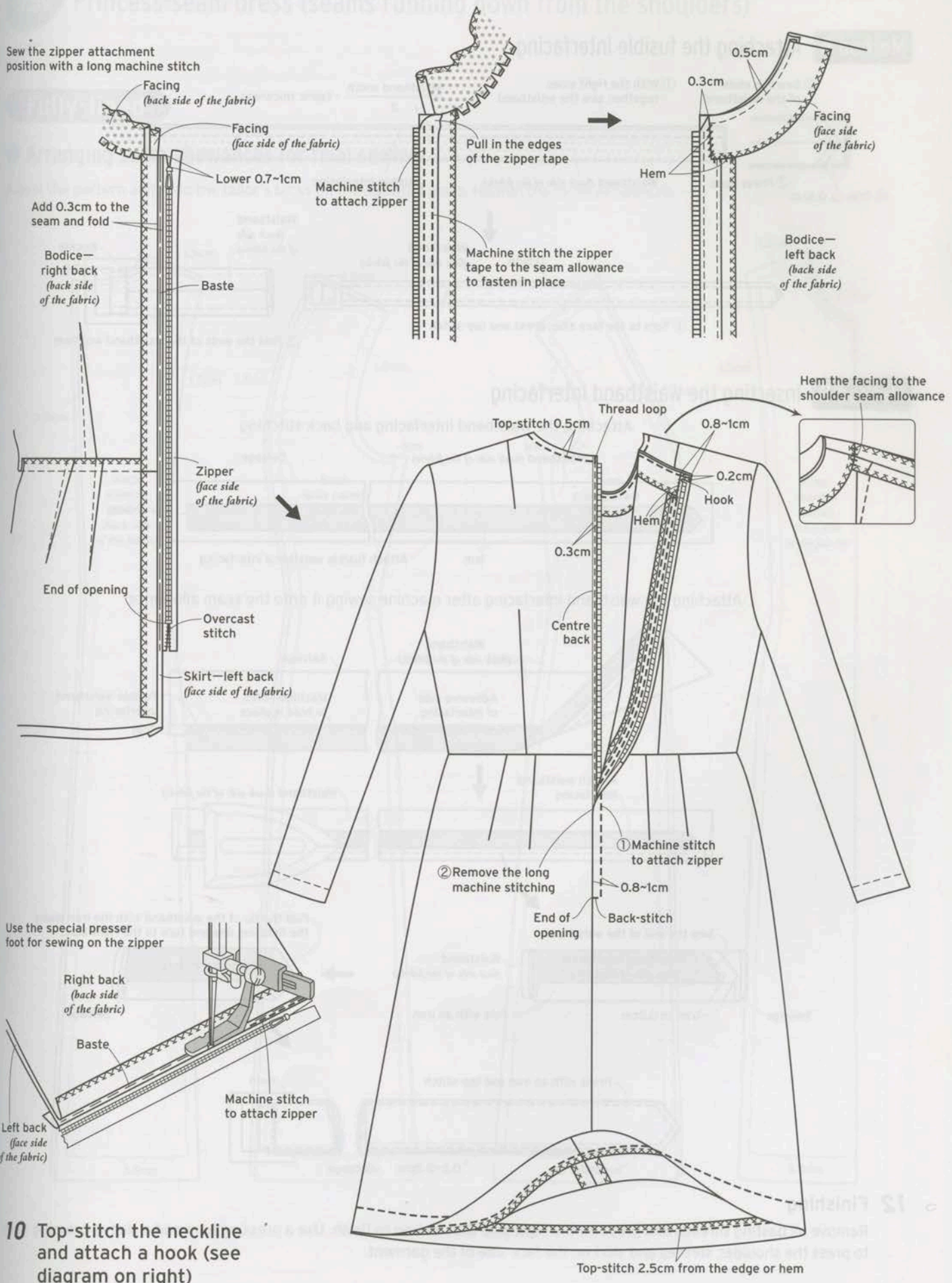
7 Sew the darts and the sides of the skirt and raise the hem


Fold over towards the centre
① Sew the darts and fold over towards the centre
Skirt—left back
(back side of the fabric)
Skirt front
(back side of the fabric)
Skirt—right back
(back side of the fabric)
② Sew the sides and open out
Centre back
10cm
④ Overlock the hem on the face side
③ Trim to 0.5cm
⑤ Fold the hem along the finishing line with an iron and baste leaving 10cm on either side of the centre back

8 Sewing together the bodice and the skirt


With heavy-weight fabrics
0.5cm
Fold over towards the bodice
0.7cm
WL
Press open
Notch
Sleeve (back side of the fabric)
Bodice front (back side of the fabric)
Bodice— left back (back side of the fabric)
Bodice— right back (back side of the fabric)
With heavy-weight fabrics make notches in the seam allowance and open out
0.7cm
① Machine stitch
Make notches in the seam allowance and open out
② Overlock both pieces together, machine stitch and fold over towards the bodice
Skirt— left back (back side of the fabric)
Skirt front (back side of the fabric)
Skirt— right back (back side of the fabric)
Centre back
10cm
10cm
End of basting
End of basting

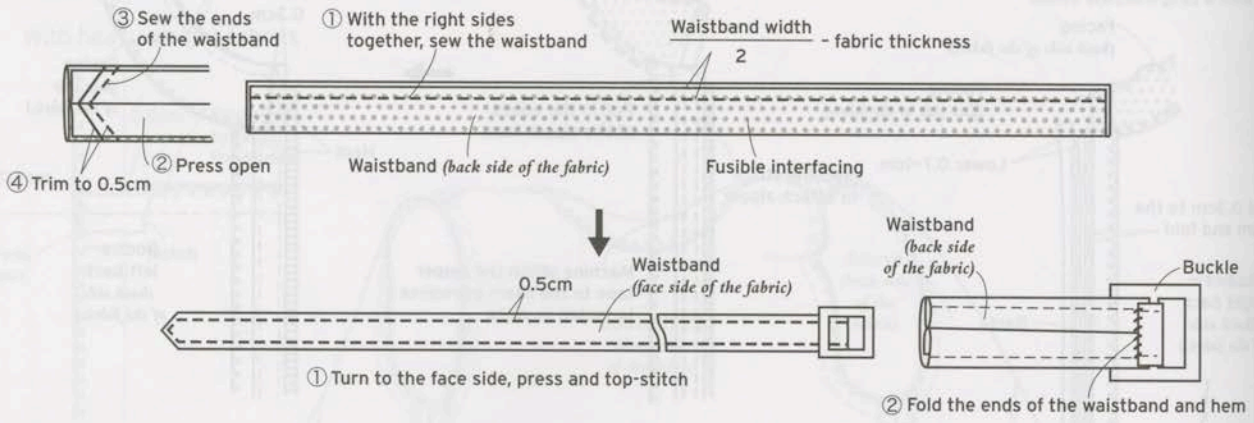
9 Sew the centre back and attach the zipper


Sew the zipper attachment position with a long machine stitch
Facing (back side of the fabric)
Facing (face side of the fabric)
Lower 0.7~1cm
Add 0.3cm to the seam and fold
Bodice—right back (back side of the fabric)
Baste
Zipper (face side of the fabric)
End of opening
Overcast stitch
Skirt—left back (face side of the fabric)
Machine stitch to attach zipper
Pull in the edges of the zipper tape
Machine stitch the zipper tape to the seam allowance to fasten in place
0.5cm
0.3cm
Facing (face side of the fabric)
Hem
Bodice—left back (back side of the fabric)
Hem the facing to the shoulder seam allowance
Thread loop
Top-stitch 0.5cm
0.8~1cm
0.2cm
Hook
Hem
0.3cm
Centre back
①Machine stitch to attach zipper
②Remove the long machine stitching
0.8~1cm
End of opening
Back-stitch
Top-stitch 2.5cm from the edge or hem
Use the special presser foot for sewing on the zipper
Right back (back side of the fabric)
Baste
Machine stitch to attach zipper
Left back (face side of the fabric)

10 Top-stitch the neckline and attach a hook (see diagram on right)

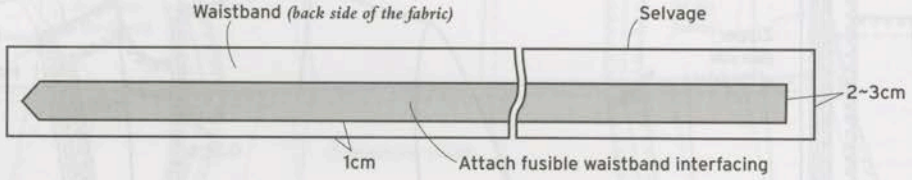
11 Make the waistband

Method A Attaching the fusible interfacing

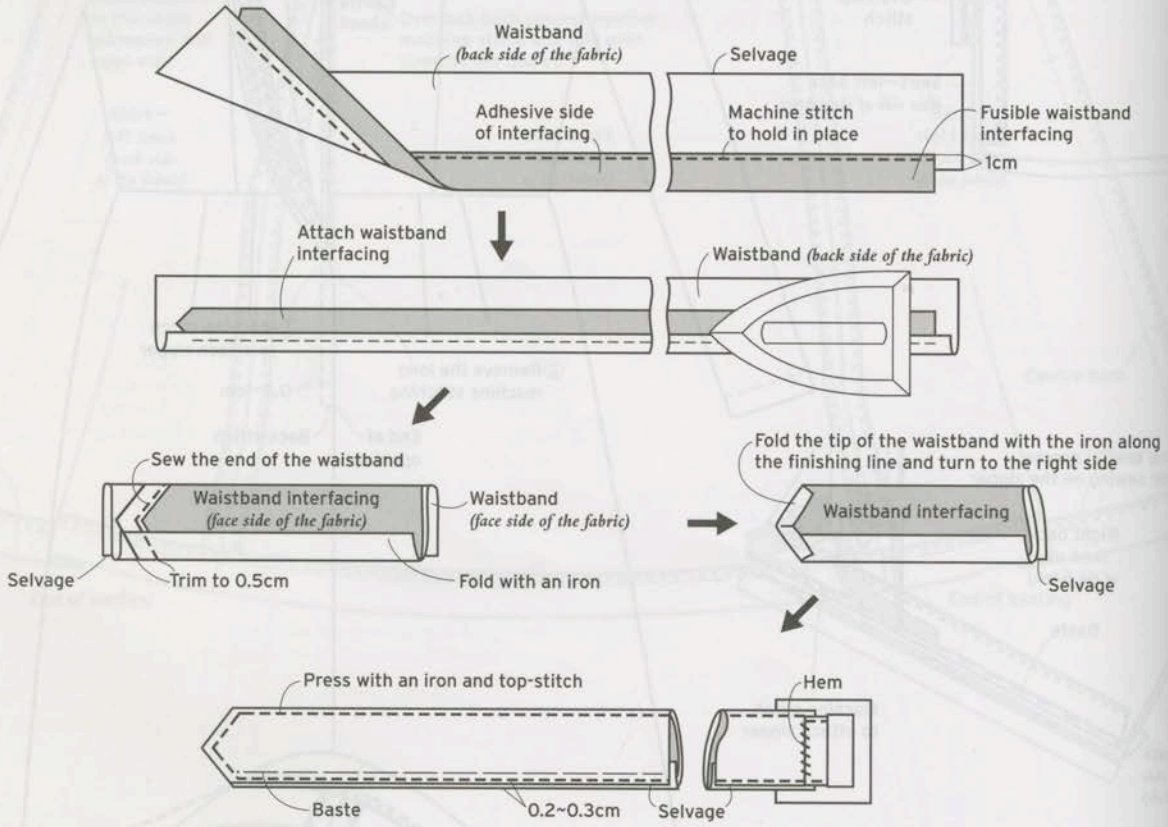

③ Sew the ends of the waistband
① With the right sides together, sew the waistband
Waistband width / 2 - fabric thickness
④ Trim to 0.5cm
② Press open
Waistband (back side of the fabric)
Fusible interfacing
0.5cm
Waistband (face side of the fabric)
① Turn to the face side, press and top-stitch
Waistband (back side of the fabric)
Buckle
② Fold the ends of the waistband and hem

Method B Inserting the waistband interfacing

Attaching the waistband interfacing and back-stitching



Attaching the waistband interfacing after machine sewing it onto the seam allowance


Waistband (back side of the fabric)
Selvage
Adhesive side of interfacing
Machine stitch to hold in place
Fusible waistband interfacing
1cm
Attach waistband interfacing
Waistband (back side of the fabric)
Sew the end of the waistband
Waistband interfacing (face side of the fabric)
Waistband (face side of the fabric)
Selvage
Trim to 0.5cm
Fold with an iron
Fold the tip of the waistband with the iron along the finishing line and turn to the right side
Waistband interfacing
Selvage
Press with an iron and top-stitch
Hem
Baste
0.2~0.3cm
Selvage

12 Finishing

Remove all basting threads and press on the right side with an iron to finish. Use a pressing ham and a sleeve pressing ham to press the shoulder, sleeves and skirt on the face side of the garment.

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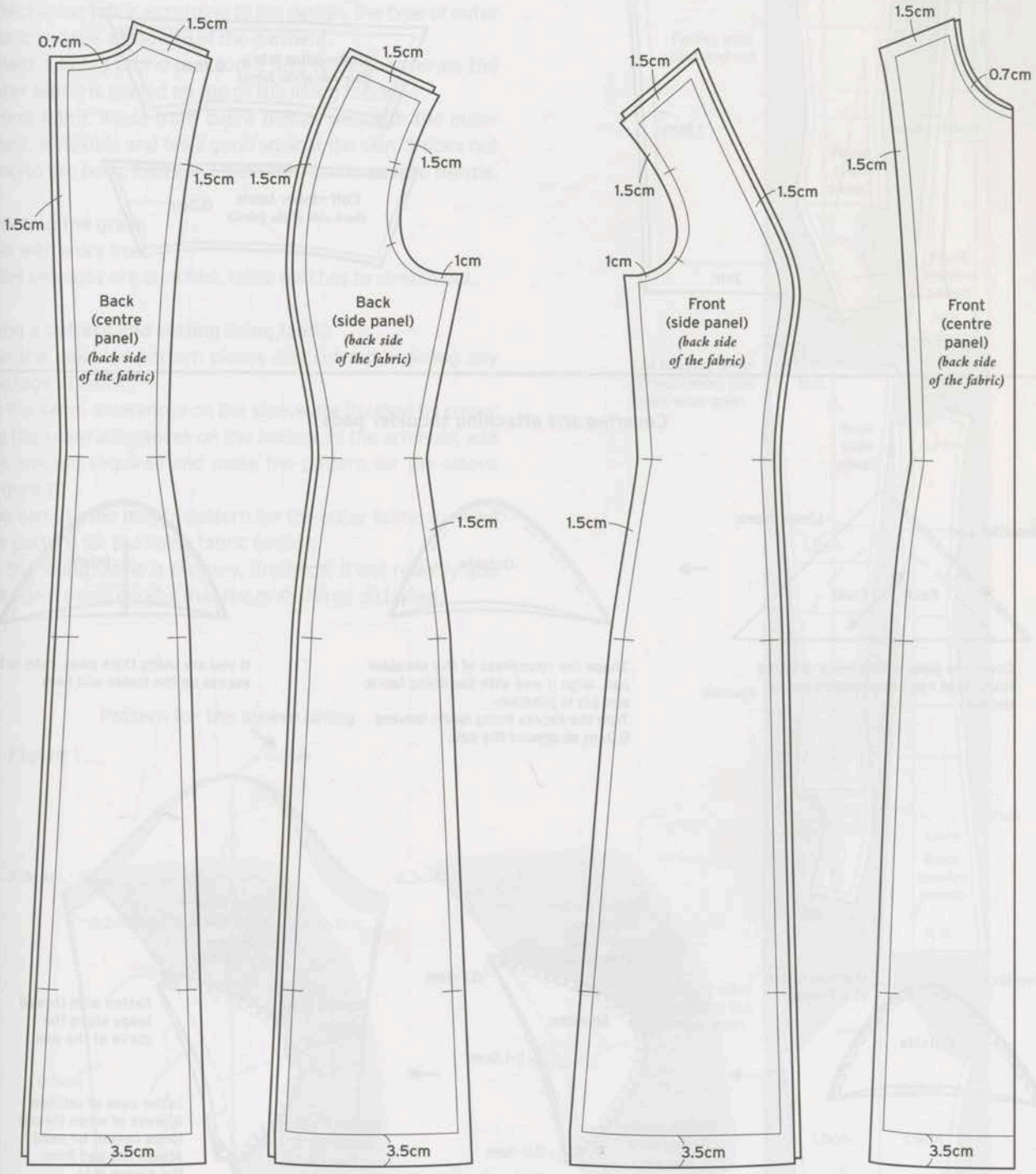
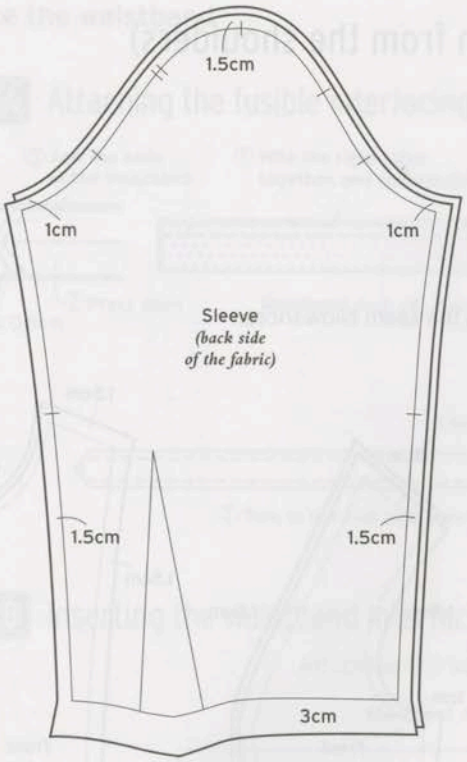
Princess-seam dress (seams running down from the shoulders)

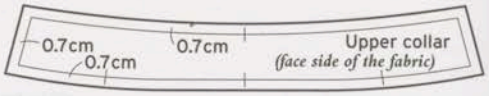
Fully-lined

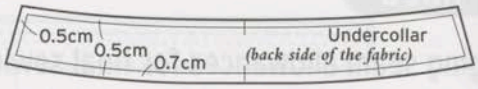
❶ Arranging seam allowances for final sewing

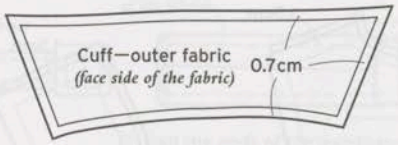
Adjust the pattern and redo the tailor's tacks on the adjusted parts. Neaten the seam allowances.

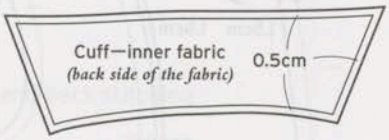




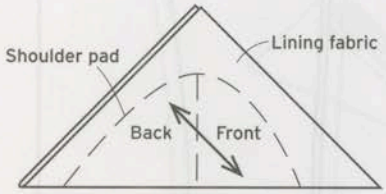




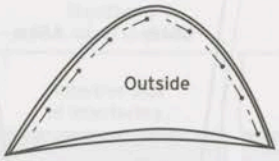




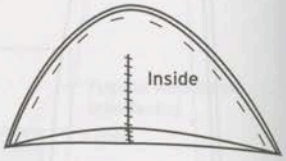
Covering and attaching shoulder pads



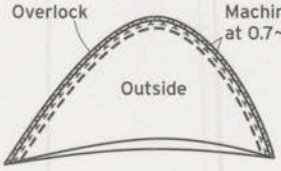
Cover the pads with a piece of lining fabric that has been roughly cut on the bias

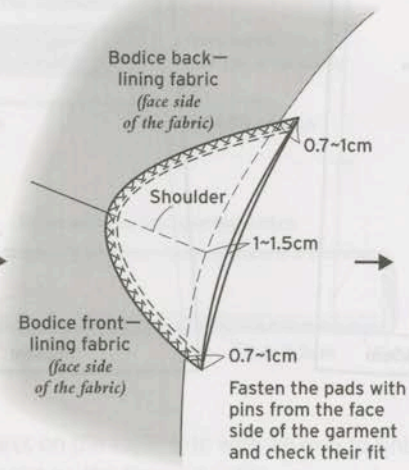


Shape the roundness of the shoulder pad, align it well with the lining fabric and pin in position.
Trim the excess lining fabric leaving 0.3cm all around the pad.

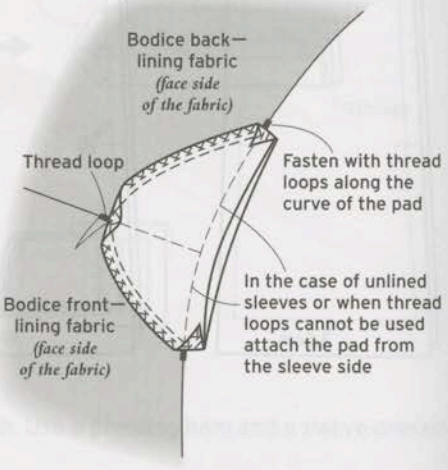


If you are using thick pads, take in the excess on the inside and hem





Fasten the pads with pins from the face side of the garment and check their fit


Bodice back—lining fabric
(face side of the fabric)
Thread loop
Fasten with thread loops along the curve of the pad
In the case of unlined sleeves or when thread loops cannot be used attach the pad from the sleeve side
Bodice front—lining fabric
(face side of the fabric)

❷ Lining fabric

Why do we use lining fabric?

Lining fabric is used to prevent the seam allowances on the outer garment from fraying and to make the inside of the garment attractive by concealing the finishing on seam allowances. Lining fabric also makes garments more comfortable to wear. When the outer garment is made of soft or transparent fabric, lining fabric supports the tension of the outer garment from the inside and is effective for creating a beautiful silhouette.

Selecting lining fabric

- Select lining fabric according to the design, the type of outer fabric and the silhouette of the garment.
  Select a lining fabric that looks and feels good when the outer fabric is placed on top of the lining fabric.
- Lining fabric made from cupra blends well with the outer fabric, is flexible and feels good against the skin. It does not cling to the body, looks and feels light and is easy to handle.

Correcting the grain

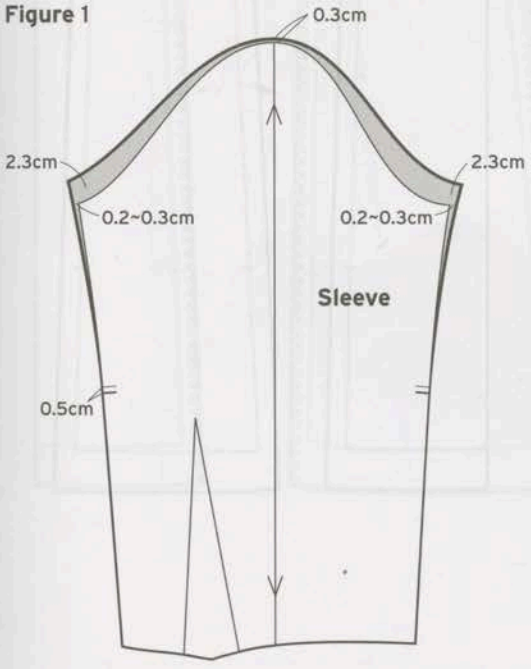
- Iron with a dry iron.
- If the selvages are bunched, make notches to stretch out.

Making a pattern and cutting lining fabric

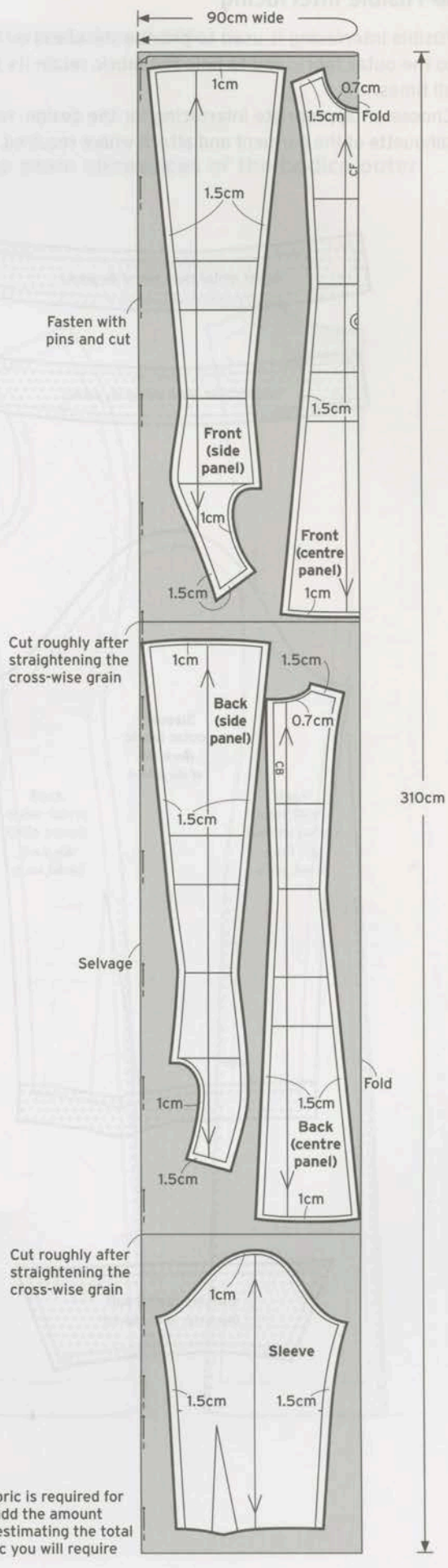
- Use the adjusted pattern pieces and cut out avoiding any wastage of fabric.
- As the seam allowances on the sleeve are finished by covering the seam allowances on the bottom of the armhole, add the amount required and make the pattern for the sleeve (Figure 1).
- You can use the bodice pattern for the outer fabric to make the pattern for the lining fabric bodice.
- As the lining fabric is slippery, firstly cut it out roughly and cut again being careful that the grain is not distorted.

Pattern for the sleeve lining

Figure 1



Pattern layout for cutting lining fabric

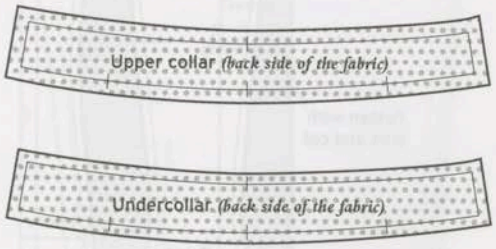


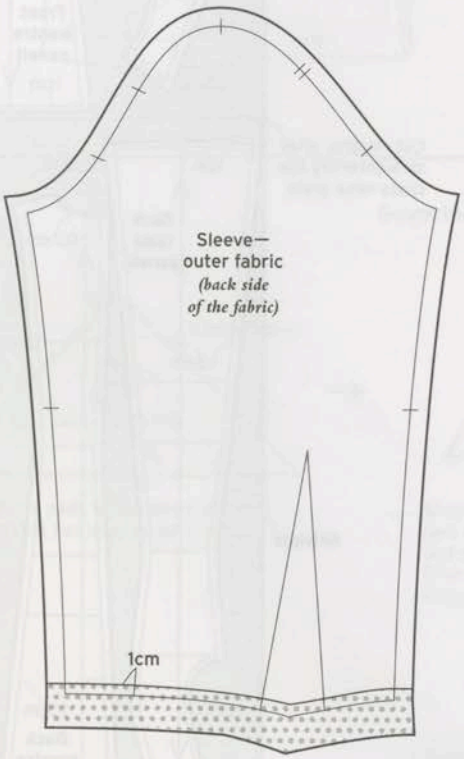
★ Where lining fabric is required for the inner cuff, add the amount required when estimating the total amount of fabric you will require

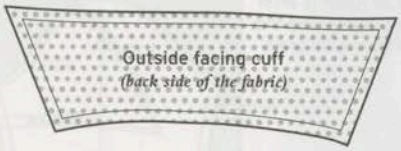
❸ Fusible interfacing

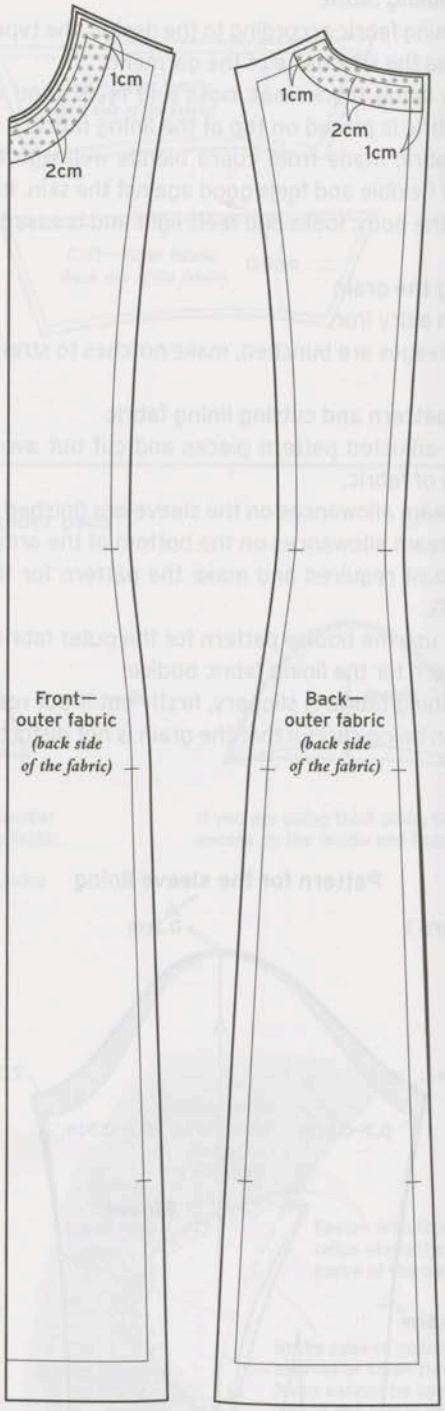
Fusible interfacing is used to provide thickness or firmness to the outer fabric and to help the fabric retain its shape at all times.

Choose an appropriate interfacing for the design, fabric and silhouette of the garment and attach where required.





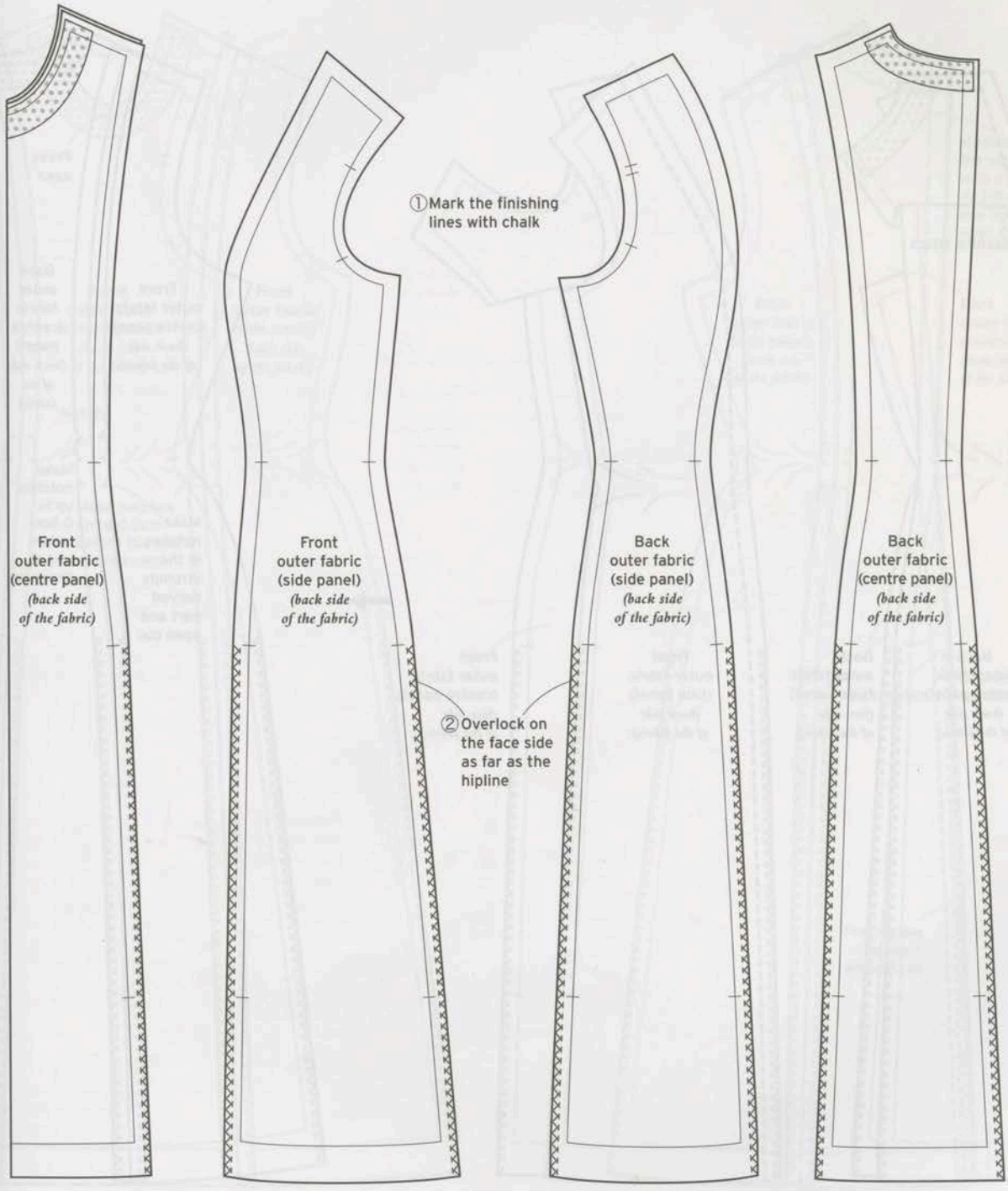




❹ Final sewing

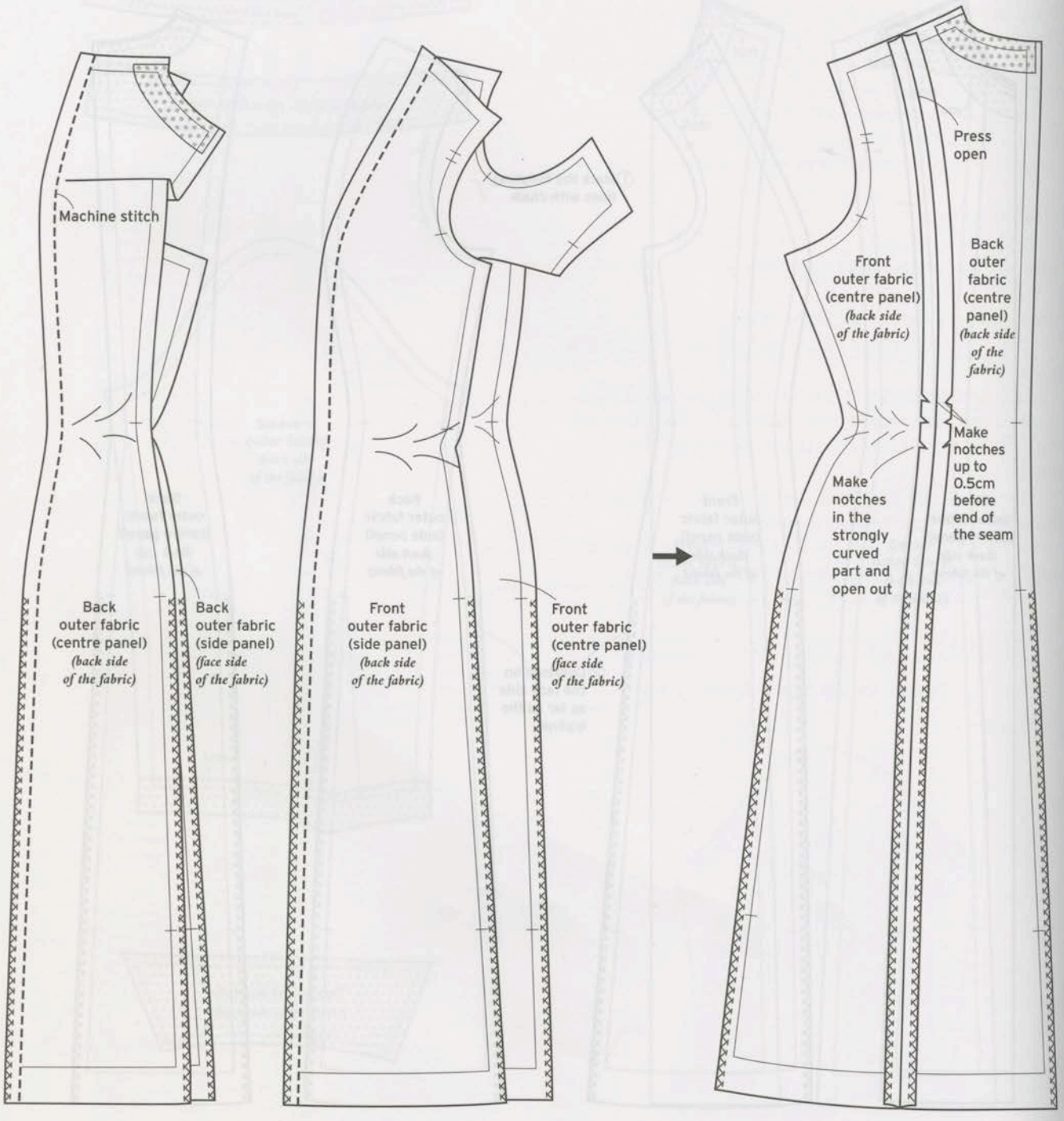
Before starting the final sewing, mark the finishing lines with chalk using the tailor's tacks as a guide.

1 Overlock the shaped seam allowances as well as the side seam allowances of the bodice outer fabric as far as the hipline

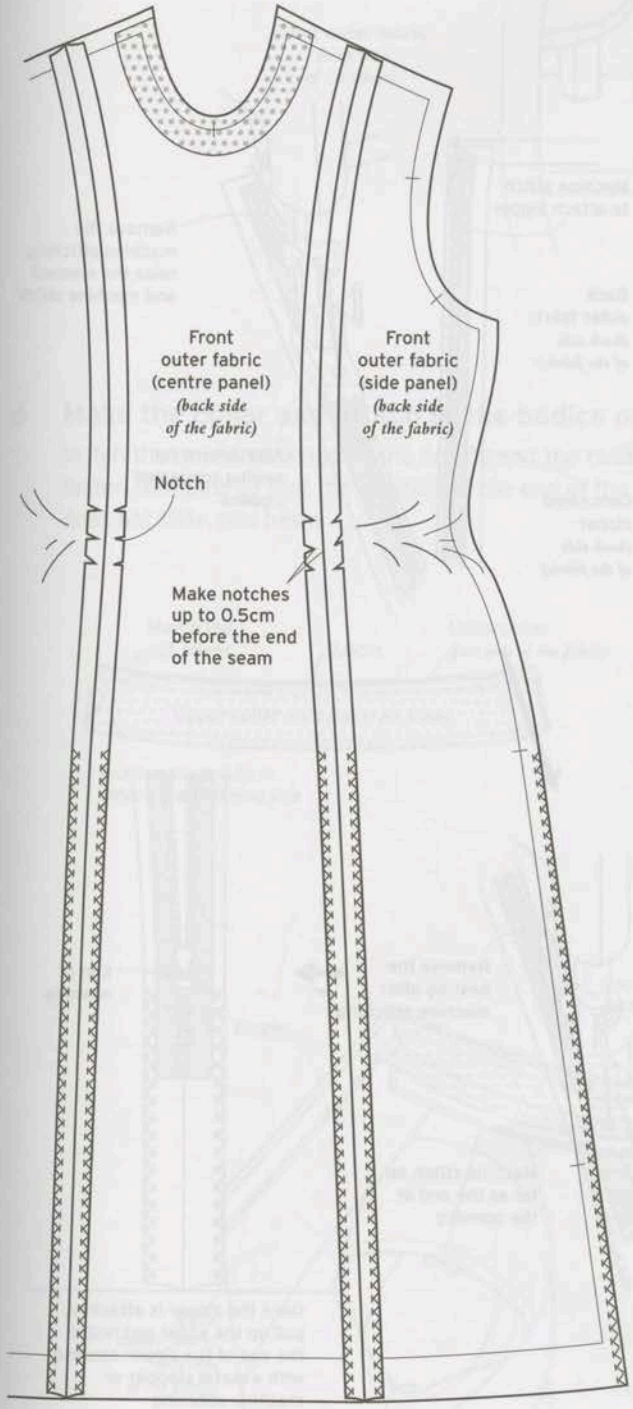

①Mark the finishing lines with chalk
Front outer fabric (centre panel) (back side of the fabric)
Front outer fabric (side panel) (back side of the fabric)
Back outer fabric (side panel) (back side of the fabric)
Back outer fabric (centre panel) (back side of the fabric)
②Overlock on the face side as far as the hipline

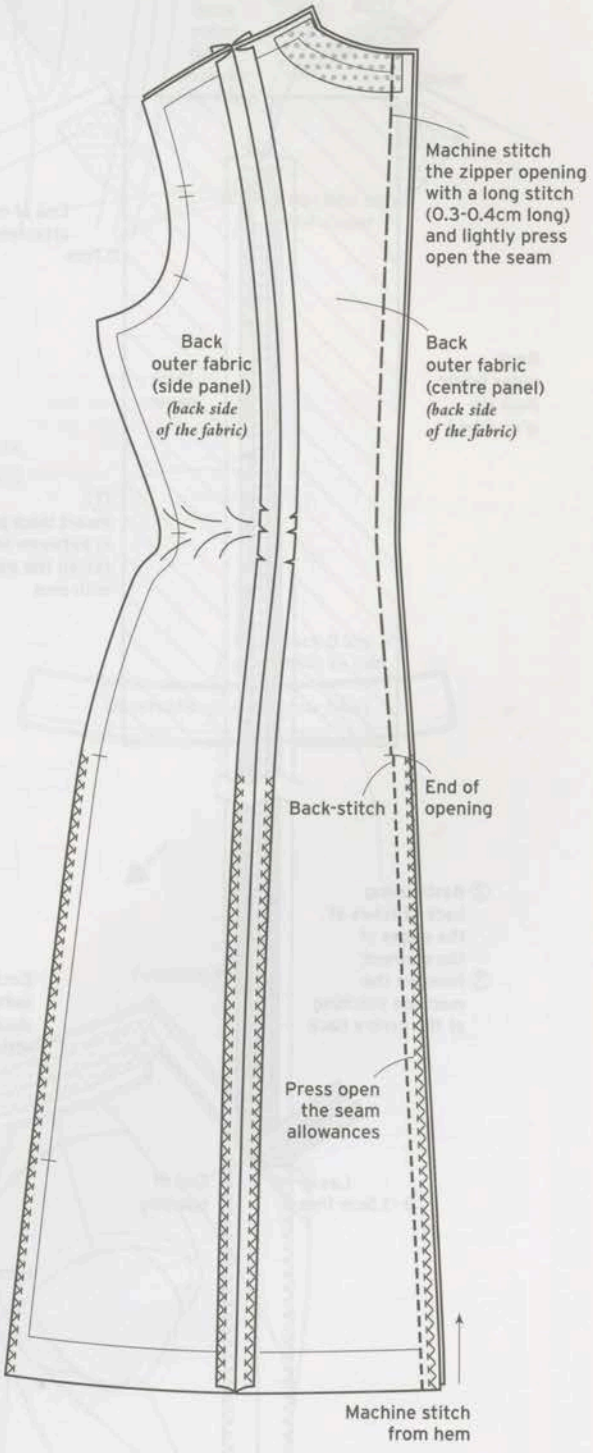
2 Sew along the shaped seams of the bodice outer fabric

Align the chalk markings, fasten with pins and baste on the seam allowances 0.1~0.2cm from the finishing line. Then remove the tailor's tacks and machine stitch on the finishing line. Baste only the strongly curved parts of the shaped seam and just fasten the straight parts with pins.


Machine stitch
Back outer fabric (centre panel) (back side of the fabric)
Back outer fabric (side panel) (face side of the fabric)
Front outer fabric (side panel) (back side of the fabric)
Front outer fabric (centre panel) (face side of the fabric)
Press open
Front outer fabric (centre panel) (back side of the fabric)
Back outer fabric (centre panel) (back side of the fabric)
Make notches up to 0.5cm before end of the seam
Make notches in the strongly curved part and open out

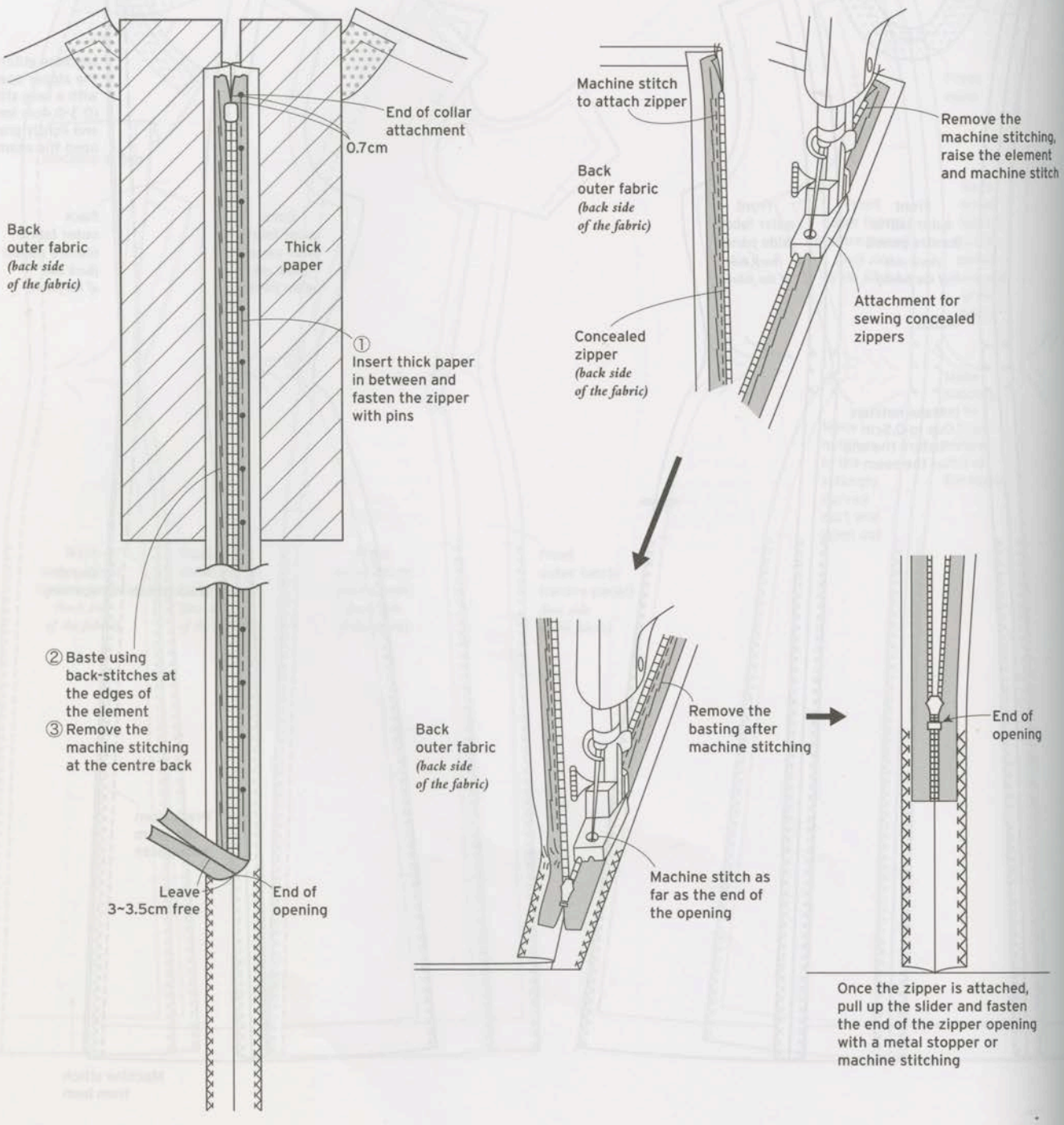
3 Sew the centre back of the outside bodice



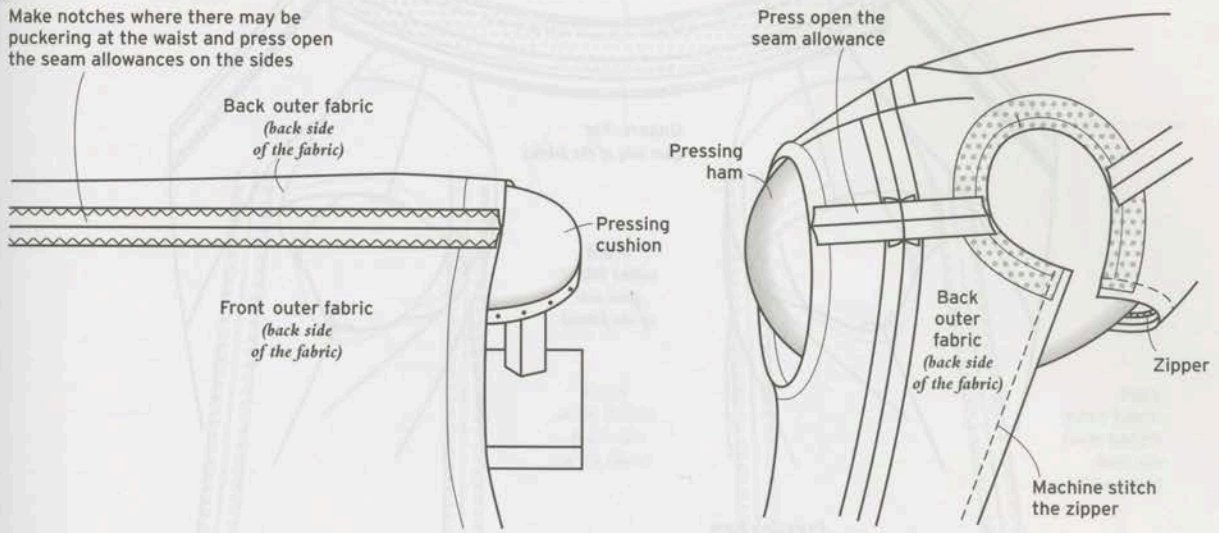


4 Attach a concealed zipper

The zipper should be 3~3.5cm longer than the attachment measurement.
Align the centre of the zipper with the machine stitching on the centre back, pin and baste in place.
Attach the sewing machine foot for concealed zipper attachment and machine stitch keeping the element raised.
Pull the slider down below the end of the opening to be able to machine stitch right to the end of the opening.

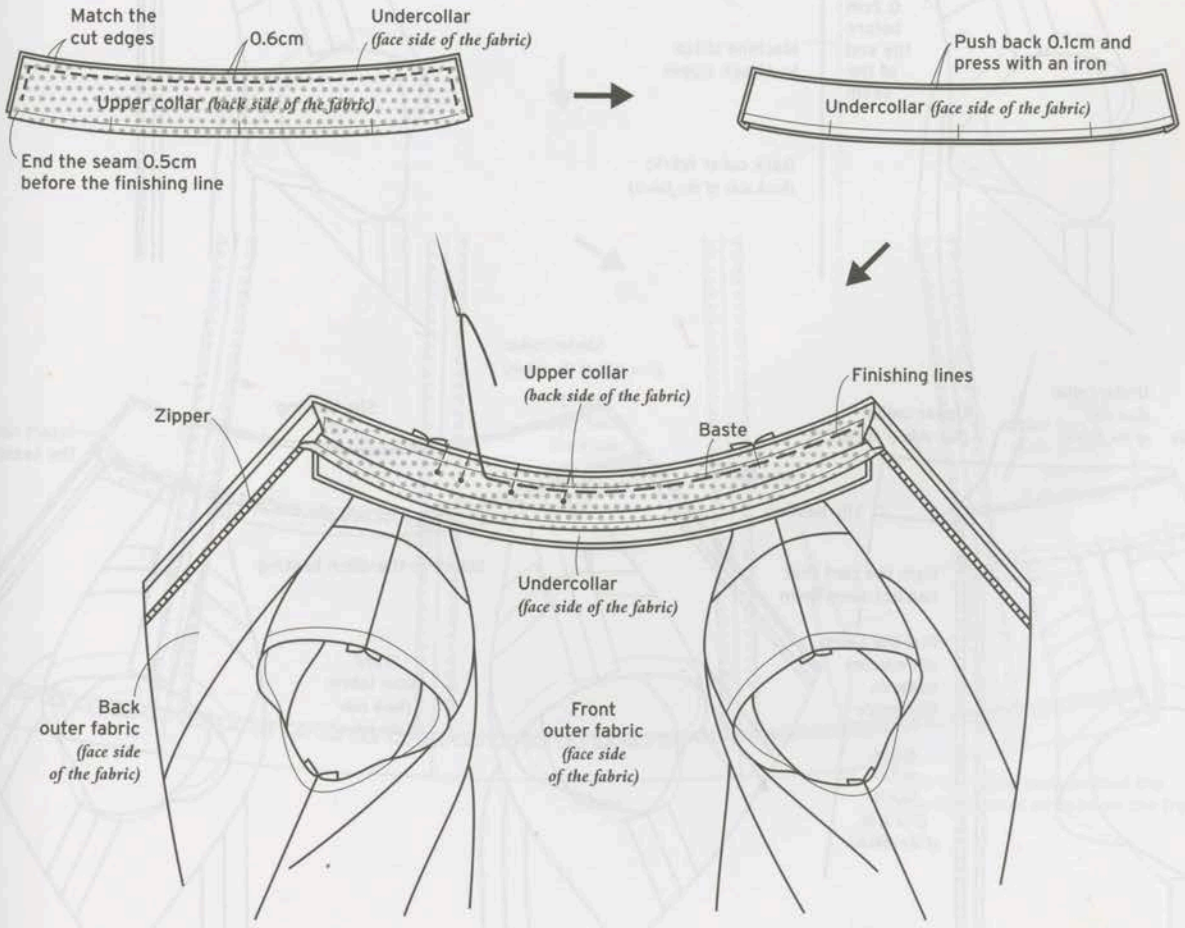

End of collar attachment
0.7cm
Back outer fabric (back side of the fabric)
Thick paper
① Insert thick paper in between and fasten the zipper with pins
② Baste using back-stitches at the edges of the element
③ Remove the machine stitching at the centre back
Leave 3~3.5cm free
End of opening
Machine stitch to attach zipper
Back outer fabric (back side of the fabric)
Concealed zipper (back side of the fabric)
Remove the machine stitching, raise the element and machine stitch
Attachment for sewing concealed zippers
Back outer fabric (back side of the fabric)
Remove the basting after machine stitching
Machine stitch as far as the end of the opening
End of opening
Once the zipper is attached, pull up the slider and fasten the end of the zipper opening with a metal stopper or machine stitching

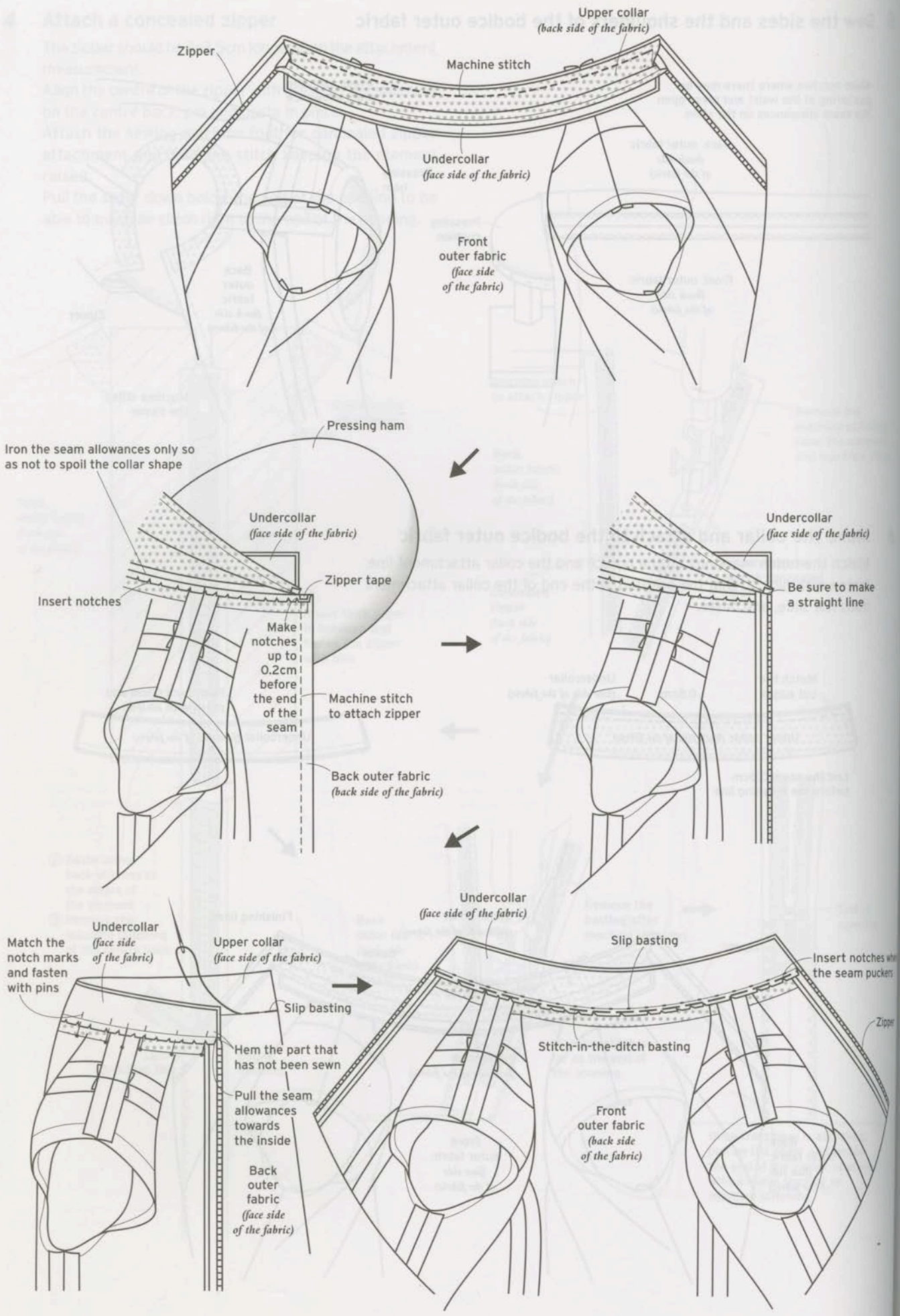
5 Sew the sides and the shoulders of the bodice outer fabric


Make notches where there may be puckering at the waist and press open the seam allowances on the sides
Back outer fabric (back side of the fabric)
Pressing cushion
Front outer fabric (back side of the fabric)
Press open the seam allowance
Pressing ham
Back outer fabric (back side of the fabric)
Zipper
Machine stitch the zipper

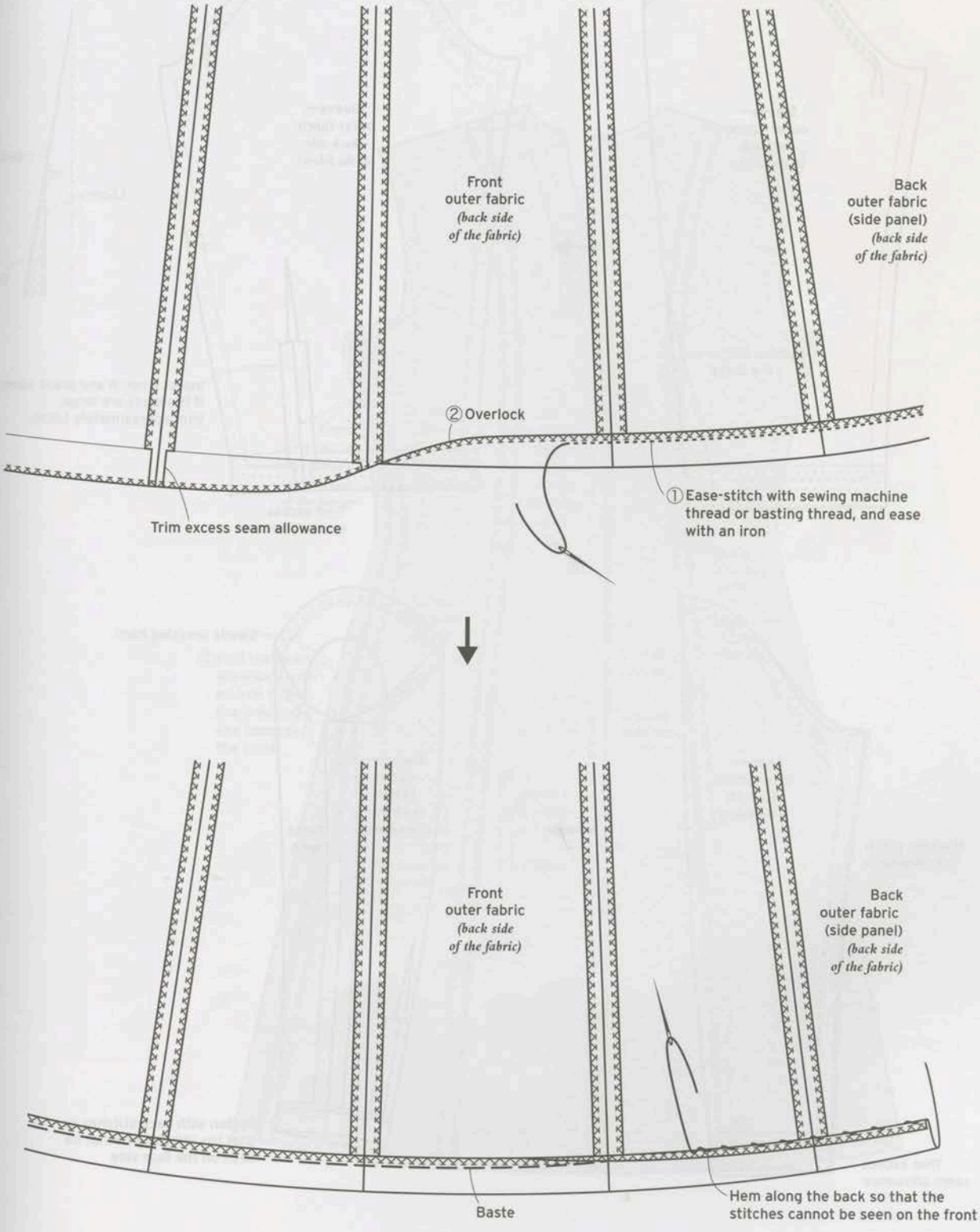
6 Make the collar and attach to the bodice outer fabric

Match the notch markings on the bodice and the collar attachment line, fasten with pins so that the position of the end of the collar attachment does not slide, and baste.

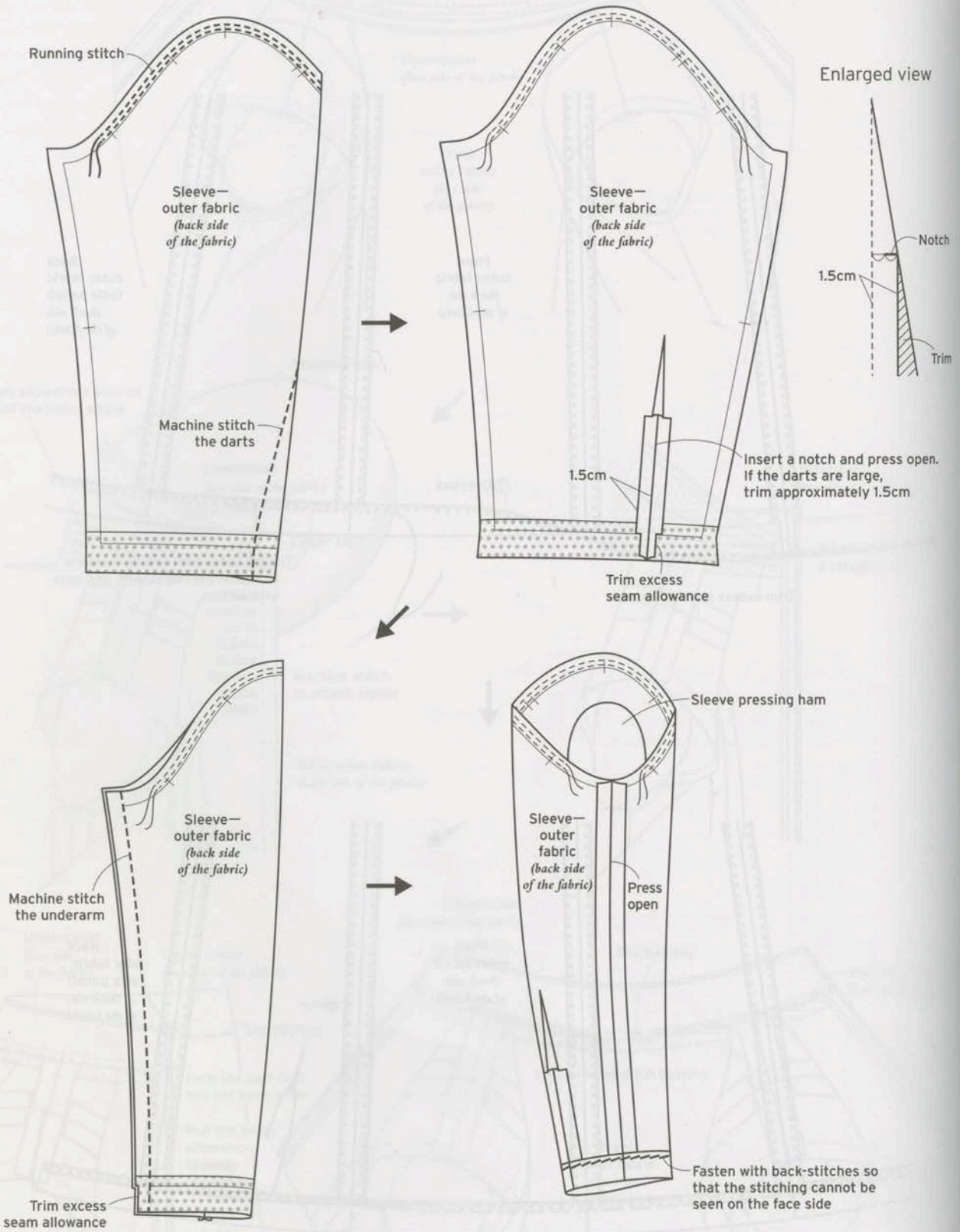

Match the cut edges
0.6cm
Undercollar (face side of the fabric)
Upper collar (back side of the fabric)
End the seam 0.5cm before the finishing line
Push back 0.1cm and press with an iron
Undercollar (face side of the fabric)
Upper collar (back side of the fabric)
Finishing lines
Zipper
Baste
Undercollar (face side of the fabric)
Back outer fabric (face side of the fabric)
Front outer fabric (face side of the fabric)


Upper collar
(back side of the fabric)
Zipper
Machine stitch
Undercollar
(face side of the fabric)
Front
outer fabric
(face side
of the fabric)
Pressing ham
Iron the seam allowances only so
as not to spoil the collar shape
Undercollar
(face side of the fabric)
Zipper tape
Insert notches
Make
notches
up to
0.2cm
before
the end
of the
seam
Machine stitch
to attach zipper
Back outer fabric
(back side of the fabric)
Undercollar
(face side of the fabric)
Be sure to make
a straight line
Undercollar
(face side of the fabric)
Match the
notch marks
and fasten
with pins
Undercollar
(face side
of the fabric)
Upper collar
(face side of the fabric)
Slip basting
Hem the part that
has not been sewn
Pull the seam
allowances
towards
the inside
Back
outer
fabric
(face side
of the fabric)
Undercollar
(face side of the fabric)
Slip basting
Insert notches wh
the seam puckers
Zipper
Stitch-in-the-ditch basting
Front
outer fabric
(back side
of the fabric)

7 Finish the hem of the bodice outer fabric



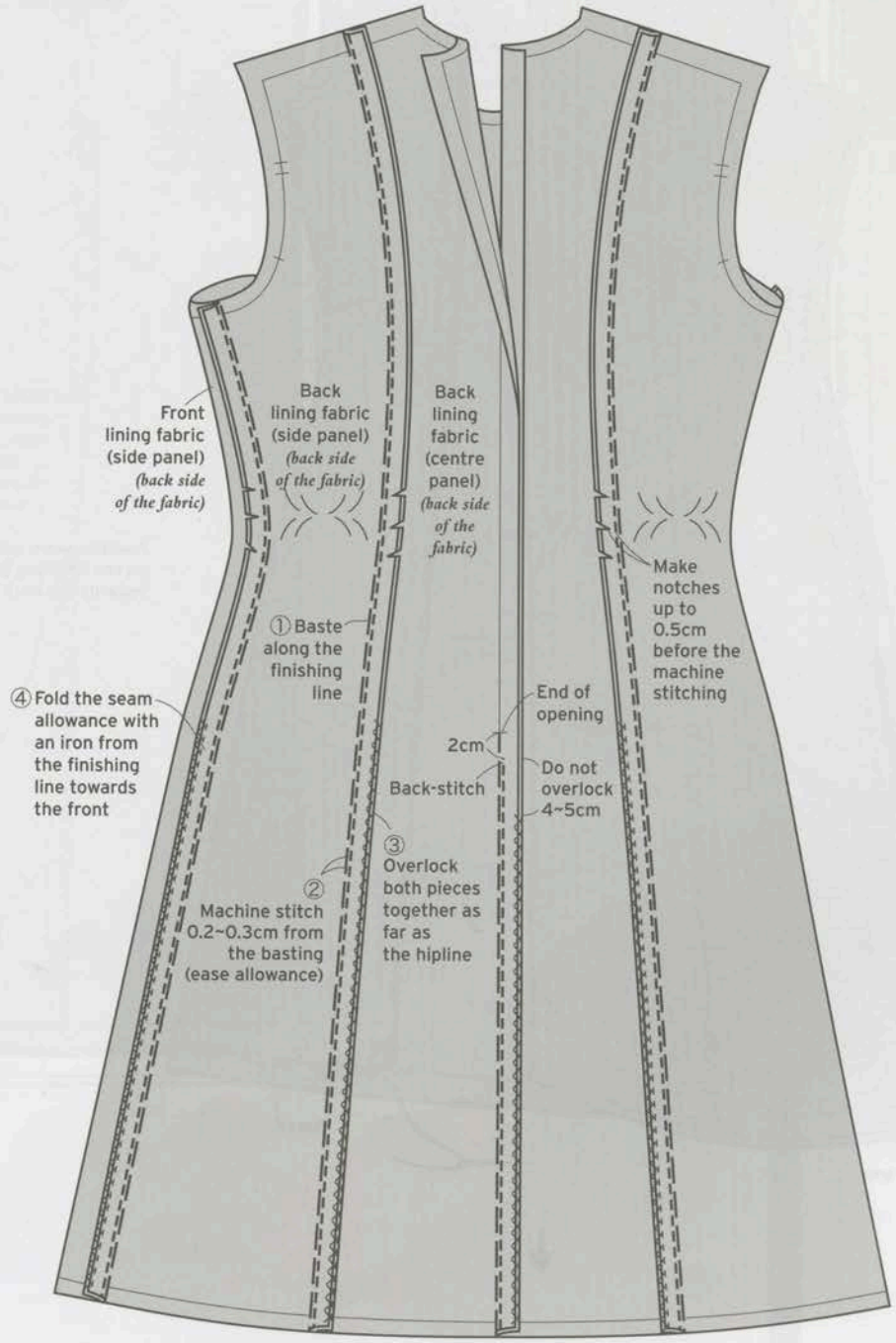
8 Make the outer sleeve



9 Sew the shaped seams, the centre back and the side seams

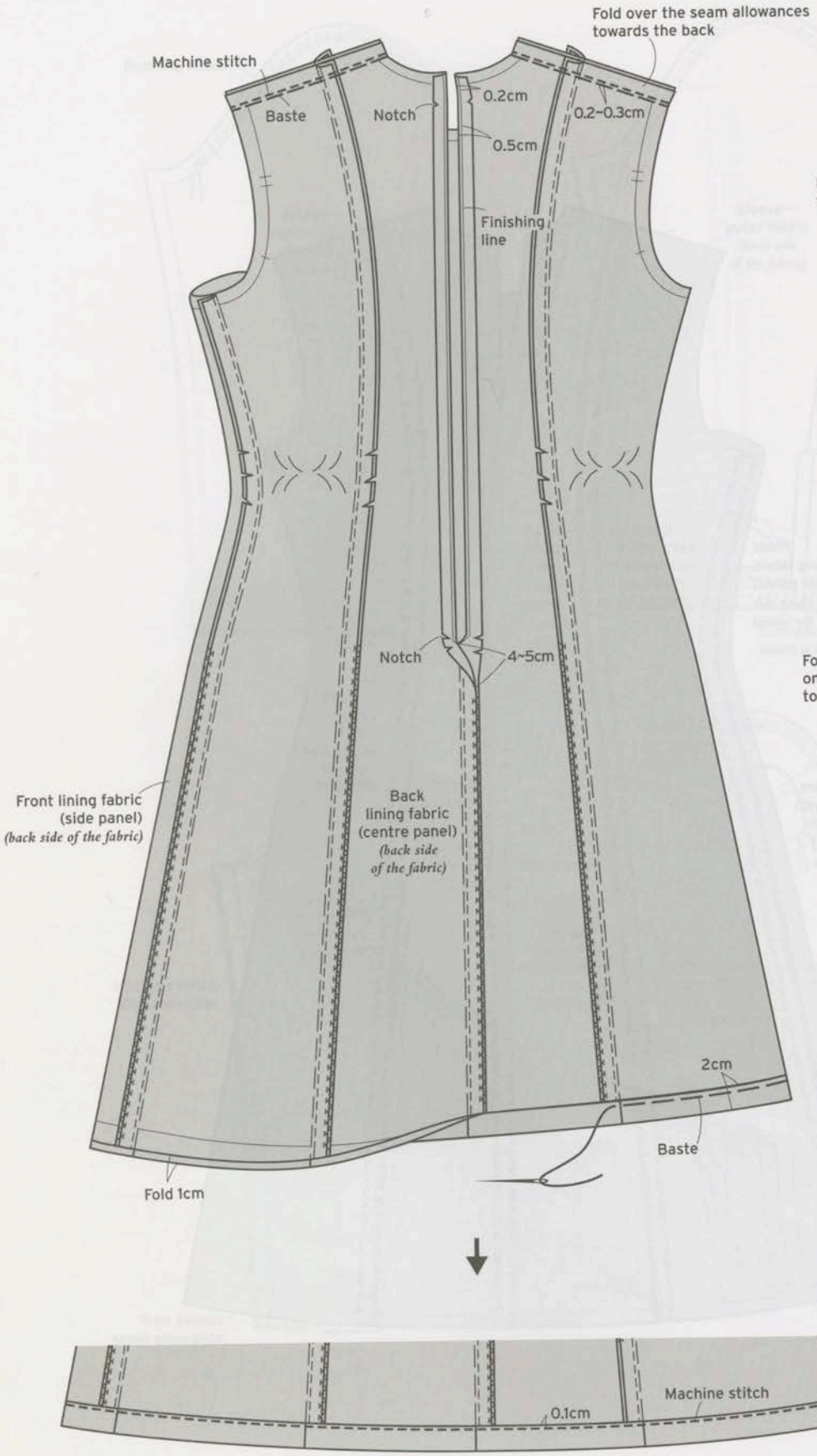
Because the lining fabric is light, soft and difficult to sew, do not start sewing until you have checked the thread tension on the sewing machine.

Place paper below the fabric to prevent uneven material feeding or sew using a sandpaper ruler to prevent the fabric from sliding.

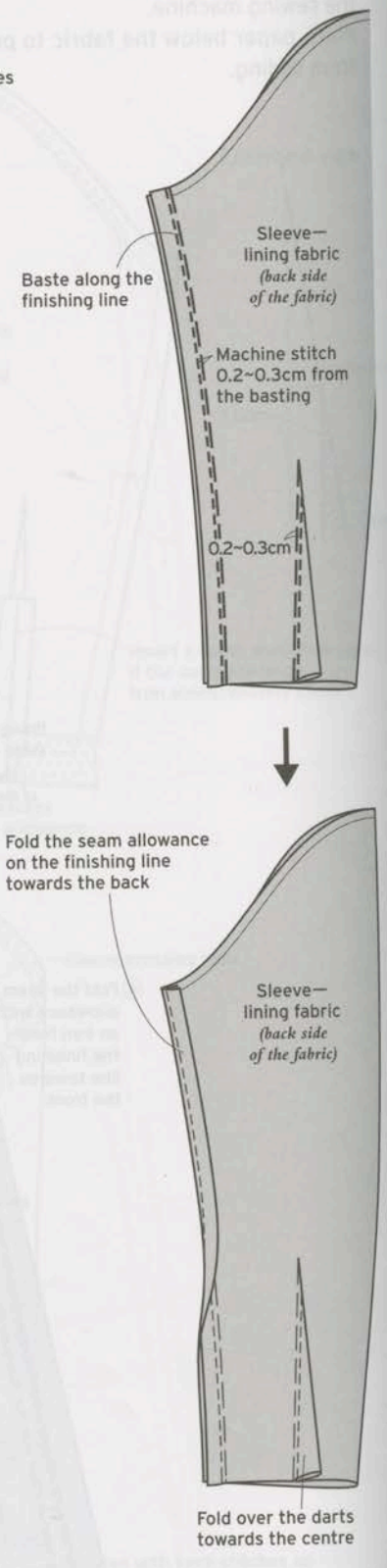

Front lining fabric (side panel) (back side of the fabric)
Back lining fabric (side panel) (back side of the fabric)
Back lining fabric (centre panel) (back side of the fabric)
Make notches up to 0.5cm before the machine stitching
① Baste along the finishing line
④ Fold the seam allowance with an iron from the finishing line towards the front
End of opening
2cm
Back-stitch
Do not overlock 4~5cm
③ Overlock both pieces together as far as the hipline
② Machine stitch 0.2~0.3cm from the basting (ease allowance)

10 Sew the shoulders of the bodice lining and finish the hem

Fold the lining fabric at the zipper attachment position pushing back 0.5cm from the finishing lines.



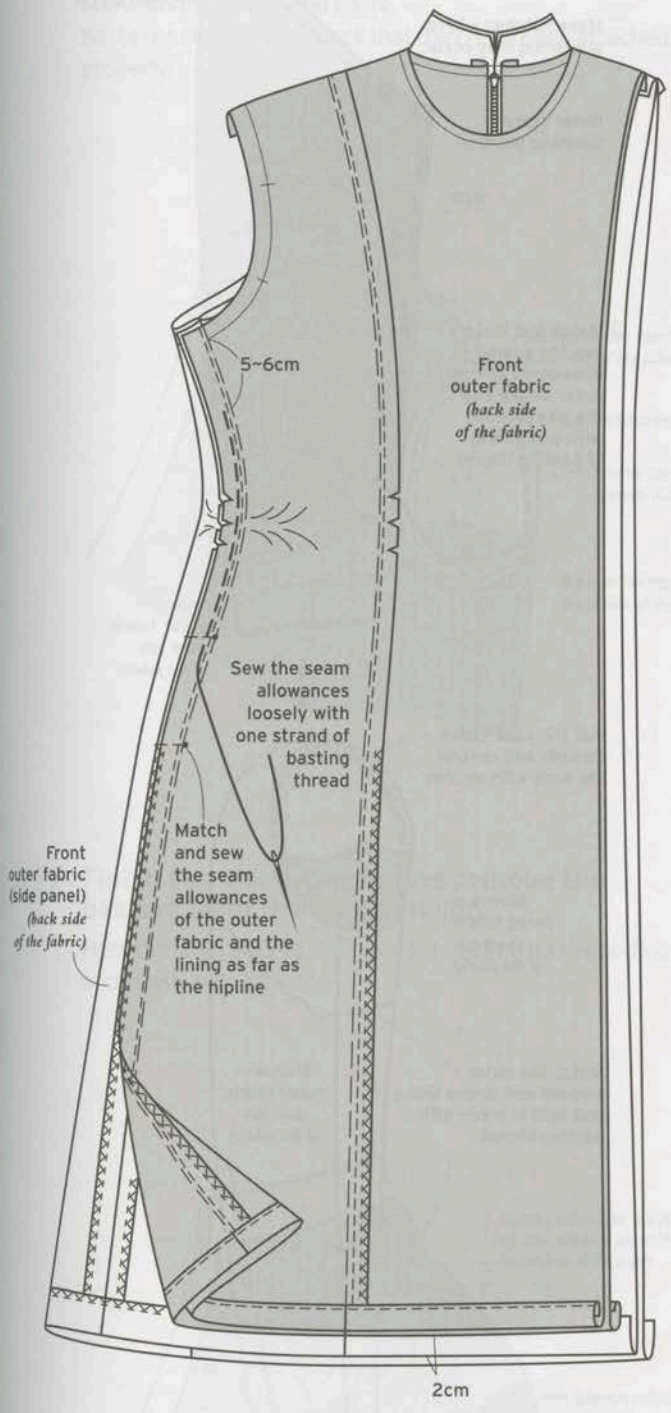
11 Make the sleeve lining


Baste along the finishing line
Sleeve—lining fabric (back side of the fabric)
Machine stitch 0.2~0.3cm from the basting
0.2~0.3cm
Fold the seam allowance on the finishing line towards the back
Sleeve—lining fabric (back side of the fabric)
Fold over the darts towards the centre

12 M a

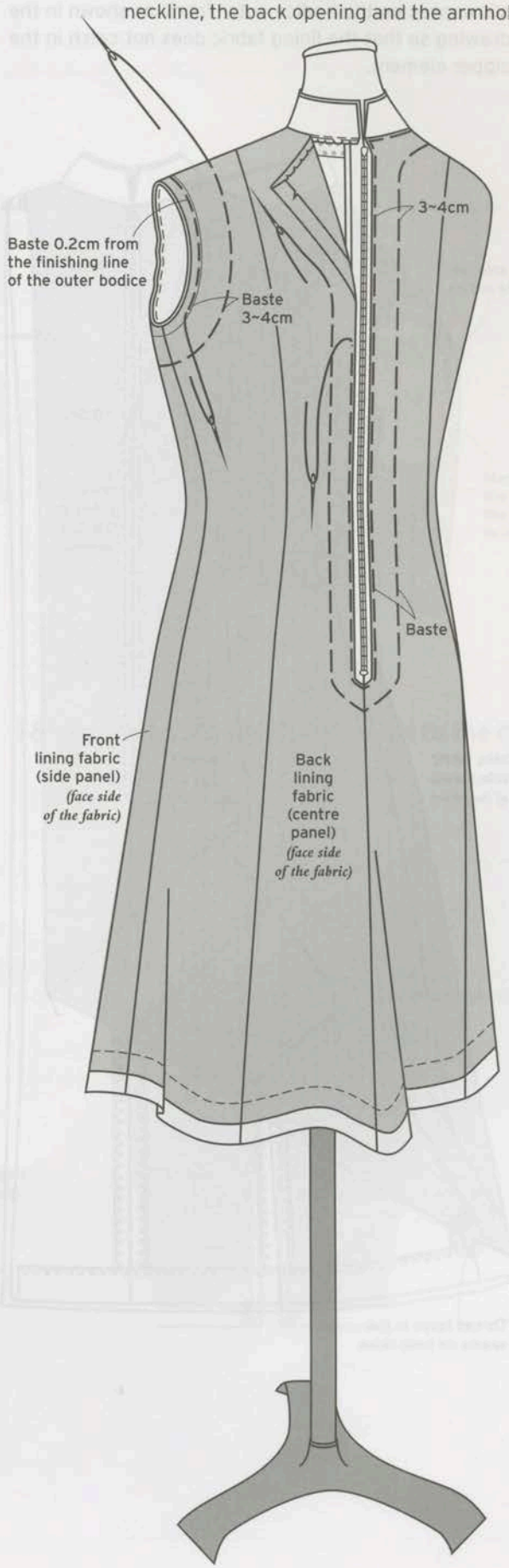
Front outer fabric (side panel) (back side of the fabric)

12 Match the face sides of the bodice outer fabric and the bodice lining



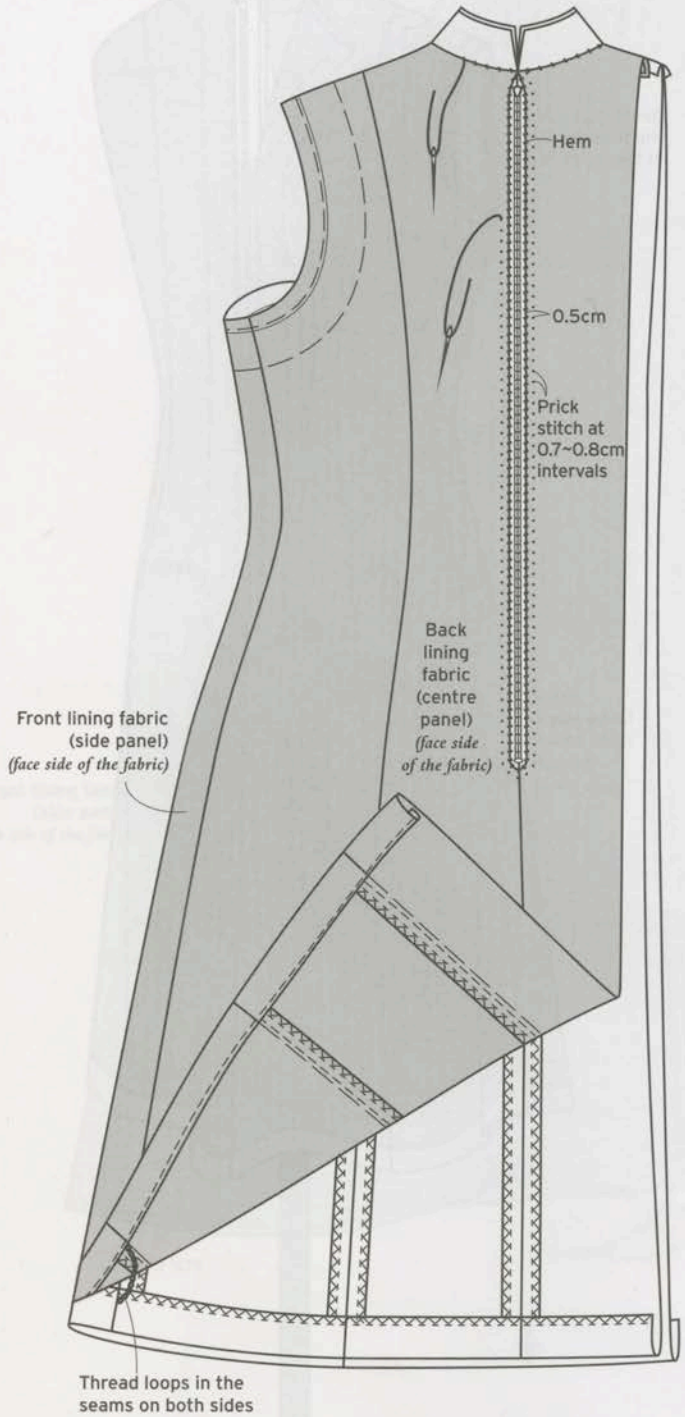
13 Match the bodice outer fabric and the bodice lining and baste

Place the garment on a dress form with the lining fabric on the outside and baste the neckline, the back opening and the armholes.

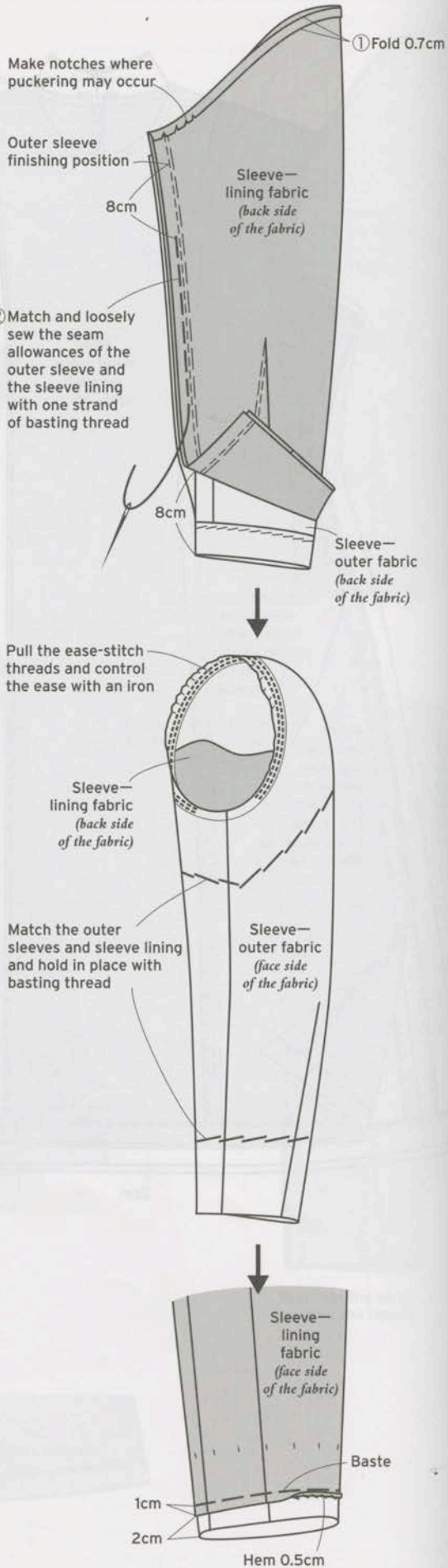


14 Finish the neckline and the back opening of the lining

Finely hem the lining fabric on the neckline and the back opening and then prick-stitch through to the seam allowances on the bodice outer fabric as shown in the drawing so that the lining fabric does not catch in the zipper element.


Hem
0.5cm
Prick stitch at 0.7~0.8cm intervals
Back lining fabric (centre panel) (face side of the fabric)
Front lining fabric (side panel) (face side of the fabric)
Thread loops in the seams on both sides

15 Match the outer sleeves and the sleeve lining


①Fold 0.7cm
Make notches where puckering may occur
Outer sleeve finishing position
8cm
Sleeve—lining fabric (back side of the fabric)
②Match and loosely sew the seam allowances of the outer sleeve and the sleeve lining with one strand of basting thread
8cm
Sleeve—outer fabric (back side of the fabric)
Pull the ease-stitch threads and control the ease with an iron
Sleeve—lining fabric (back side of the fabric)
Match the outer sleeves and sleeve lining and hold in place with basting thread
Sleeve—outer fabric (face side of the fabric)
Sleeve—lining fabric (face side of the fabric)
Baste
1cm
2cm
Hem 0.5cm

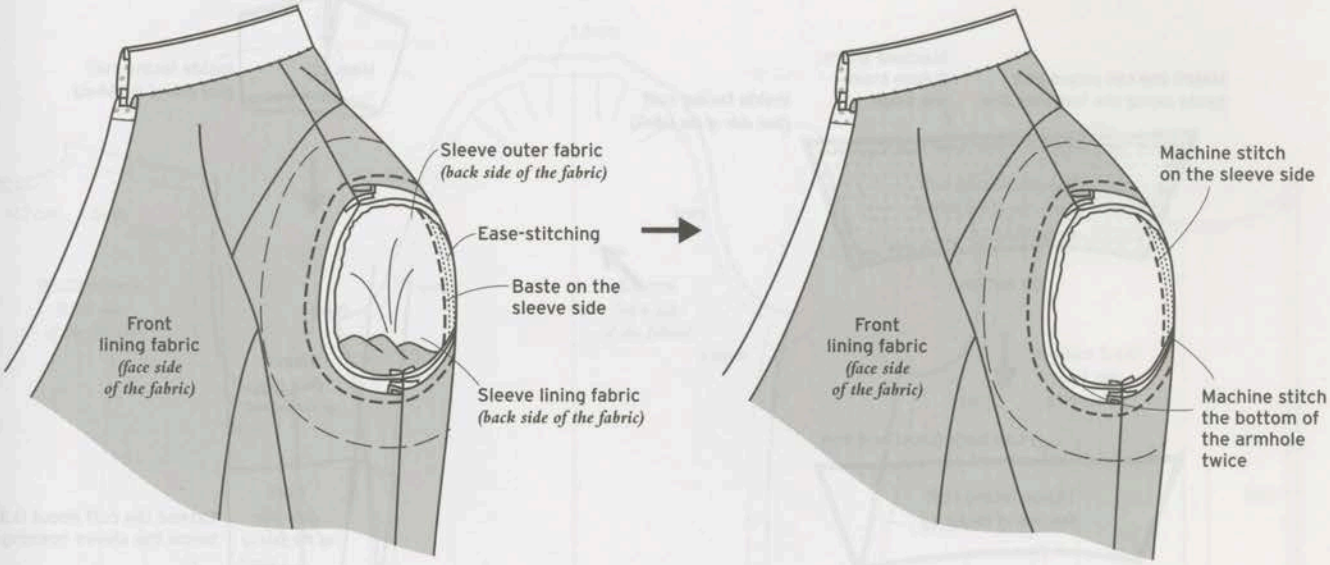
16 Attach sleeves

Match the notch markings on the bodice and the outer sleeve, fasten with pins while inserting ease into the fabric on the sleeve and baste.

Baste the sleeves and check that they have been attached properly.

Attach the sleeve by machine stitching on the sleeve side, taking care not to stretch the armhole.

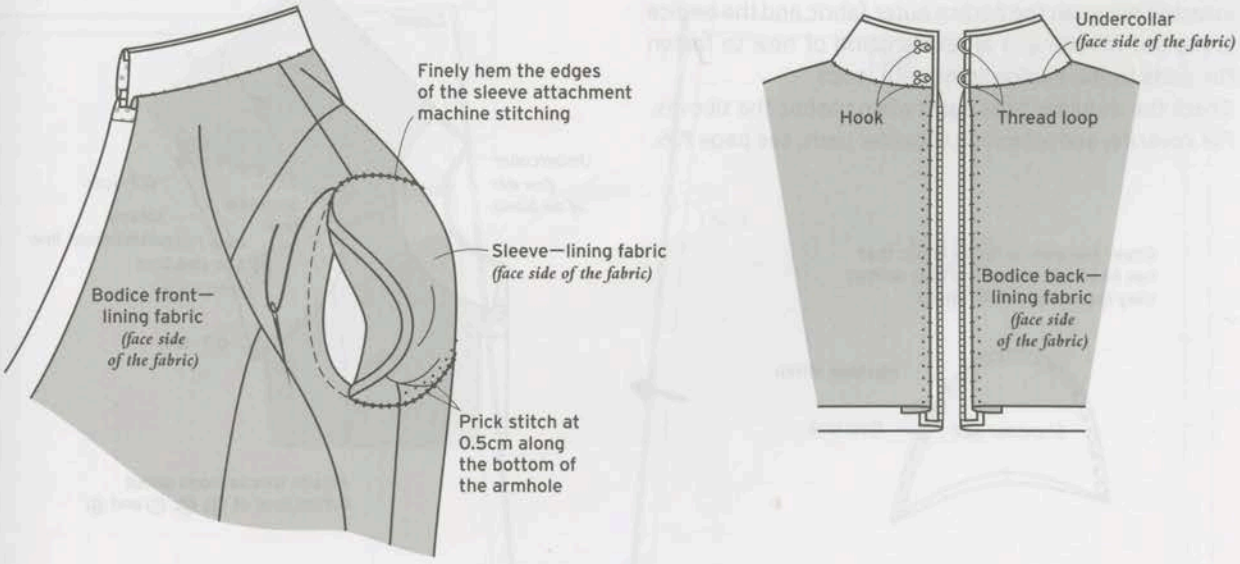
Iron the sleeve attachment line and arrange the ease tidily.


Sleeve outer fabric
(back side of the fabric)
Ease-stitching
Baste on the sleeve side
Front lining fabric
(face side of the fabric)
Sleeve lining fabric
(back side of the fabric)
Machine stitch on the sleeve side
Front lining fabric
(face side of the fabric)
Machine stitch the bottom of the armhole twice

17 Finish the sleeve lining and remove the basting from the bodice lining

Hem the sleeve lining. Remove the basting on the bodice and finish with an iron.

18 Attach hooks and thread loops to the collar

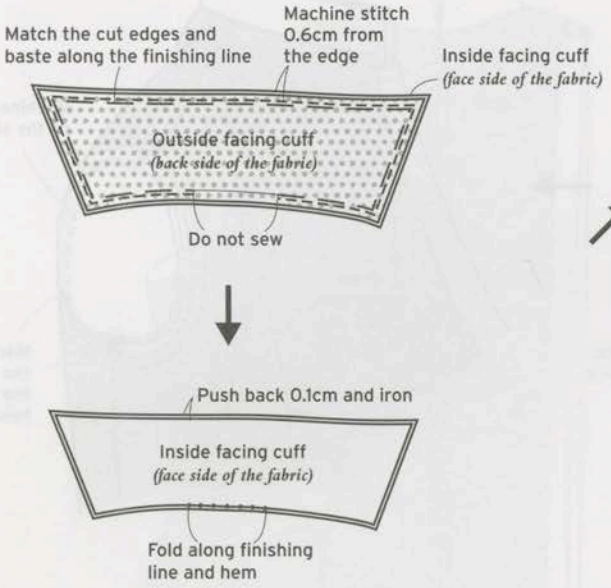

Finely hem the edges of the sleeve attachment machine stitching
Sleeve—lining fabric
(face side of the fabric)
Bodice front—lining fabric
(face side of the fabric)
Prick stitch at 0.5cm along the bottom of the armhole
Undercollar
(face side of the fabric)
Hook
Thread loop
Bodice back—lining fabric
(face side of the fabric)

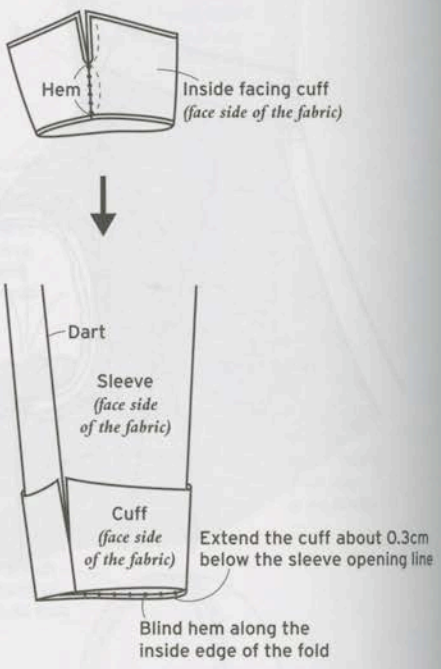
19 Make the cuffs and attach

Because this cuff is detachable, attach it to the completed sleeve opening.

Make the grain of the outside facing cuff the same as the sleeve or cut on the bias for a soft look.

If the outer fabric is heavy-weight, use lining fabric for the inside facing cuffs. Following is an explanation for when the outer fabric is used.


Match the cut edges and baste along the finishing line
Machine stitch 0.6cm from the edge
Inside facing cuff (face side of the fabric)
Outside facing cuff (back side of the fabric)
Do not sew
Push back 0.1cm and iron
Inside facing cuff (face side of the fabric)
Fold along finishing line and hem


Hem
Inside facing cuff (face side of the fabric)
Dart
Sleeve (face side of the fabric)
Cuff (face side of the fabric)
Extend the cuff about 0.3cm below the sleeve opening line
Blind hem along the inside edge of the fold

20 Attach shoulder pads

Shoulder pads

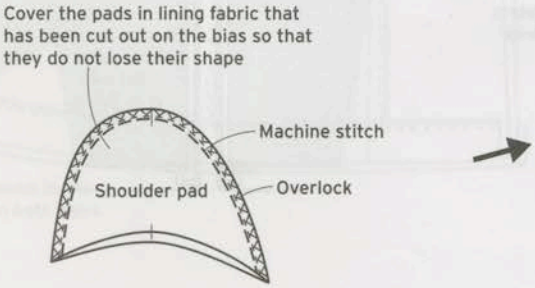
Shoulder pads come in many different fabrics, thicknesses and shapes. Choose them to suit your body shape and the silhouette of your garment.

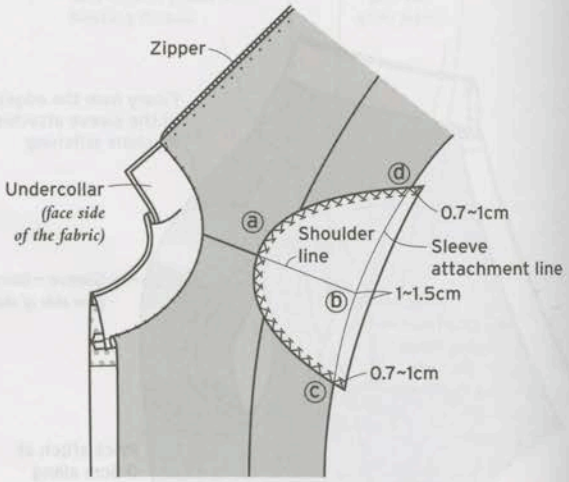
Thin shoulder pads are suitable for dresses to create a soft shoulder line.

If the garment is fully lined, the pads are sometimes inserted between the bodice outer fabric and the bodice lining but following is an explanation of how to fasten the pads to the bodice lining with loops.

Check the shoulder pads again when basting the sleeves.

For covering and attaching shoulder pads, see page 196.


Cover the pads in lining fabric that has been cut out on the bias so that they do not lose their shape
Machine stitch
Shoulder pad
Overlock

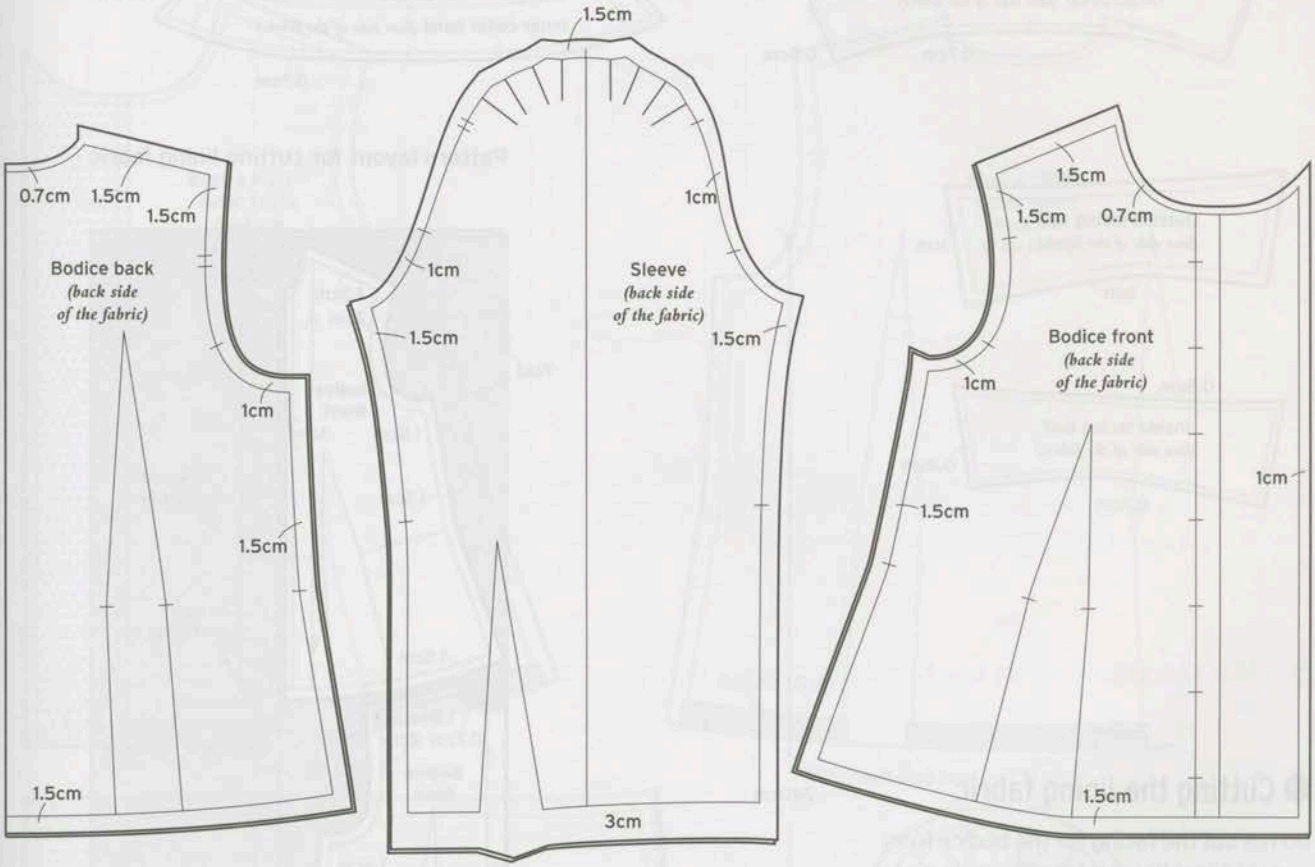


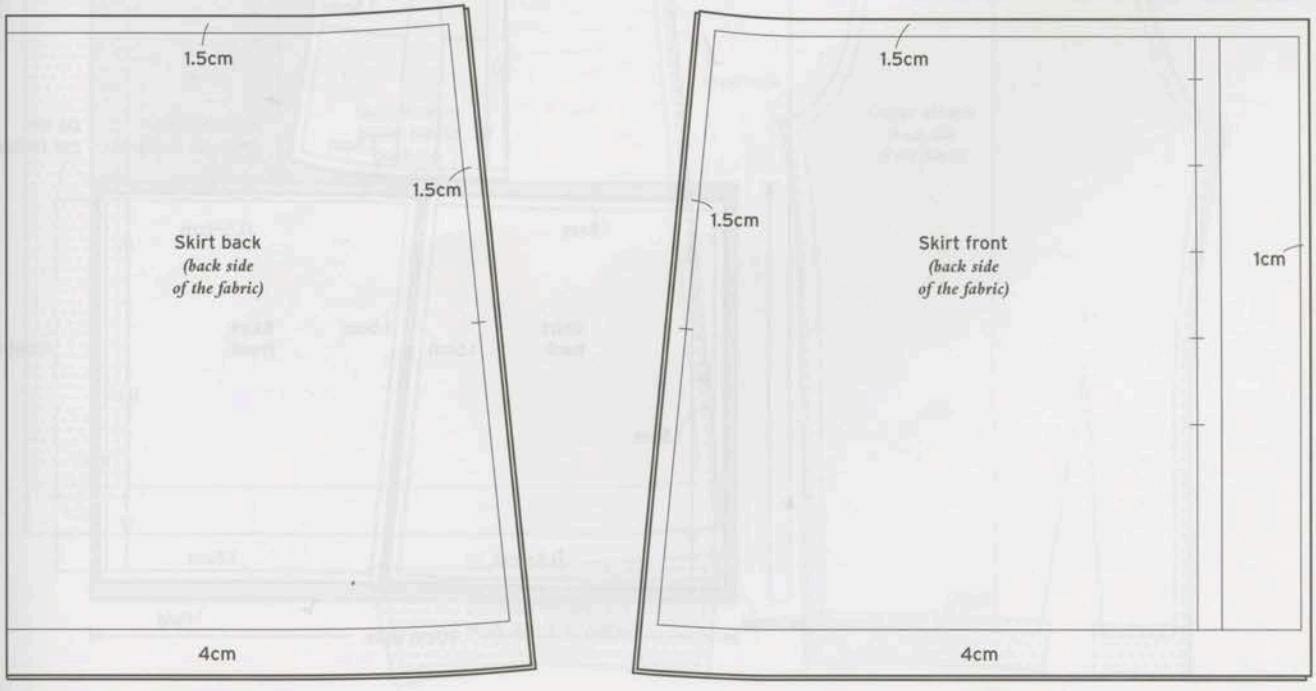
Attach thread loops about 0.7cm long at ⓐ, ⓑ, ⓒ and ⓓ

Low-waisted dress

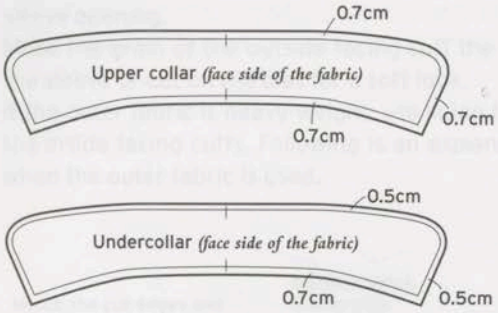
Lined (with unlined sleeves)

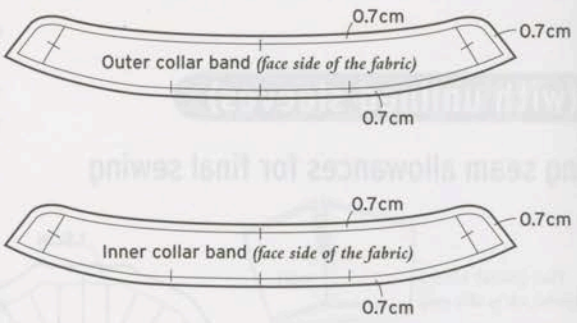
❶ Arranging seam allowances for final sewing

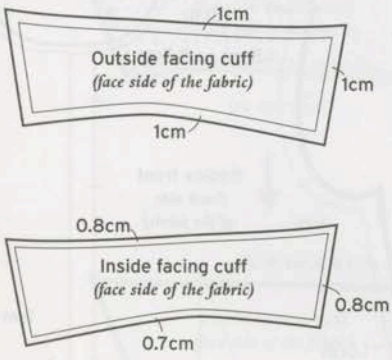




❷ Cutting the collar and cuffs



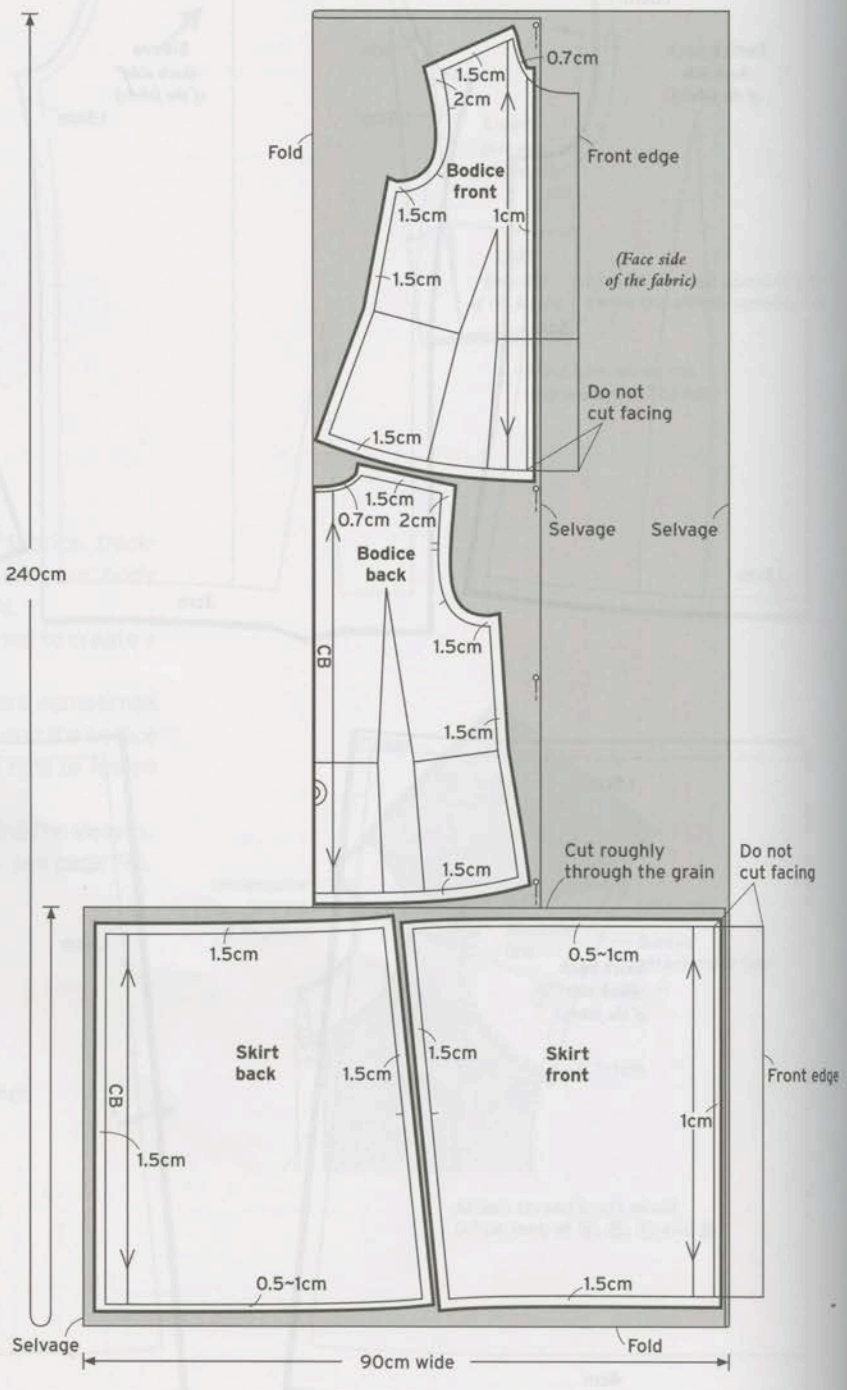




❸ Cutting the lining fabric

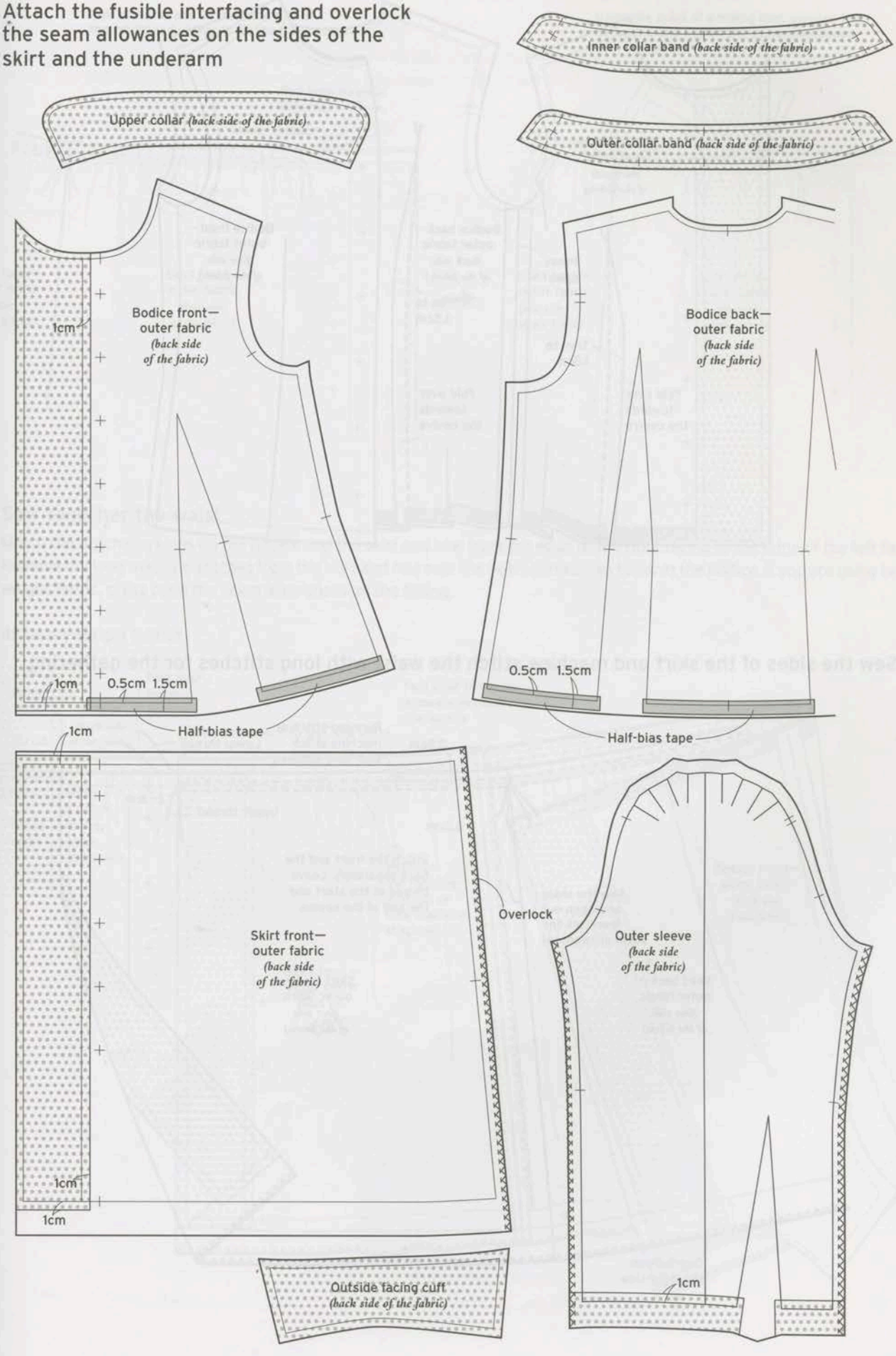
Do not cut the facing for the bodice front and skirt (continuous from the main piece on the pattern). As the fabric is 90cm wide, insert a joint into the skirt back.

Pattern layout for cutting lining fabric

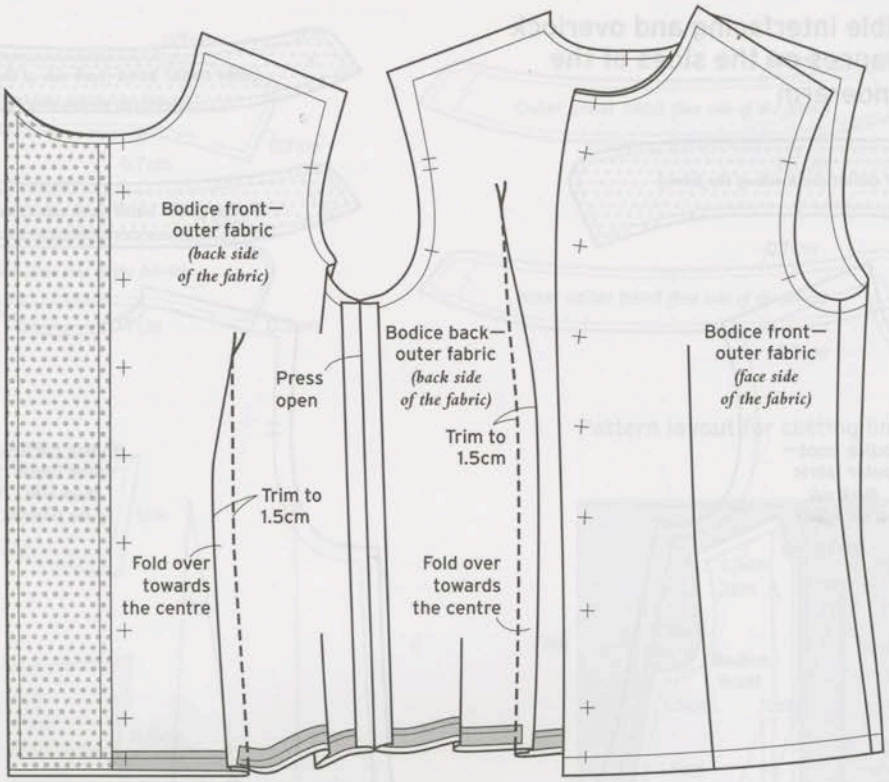


❹ Final sewing

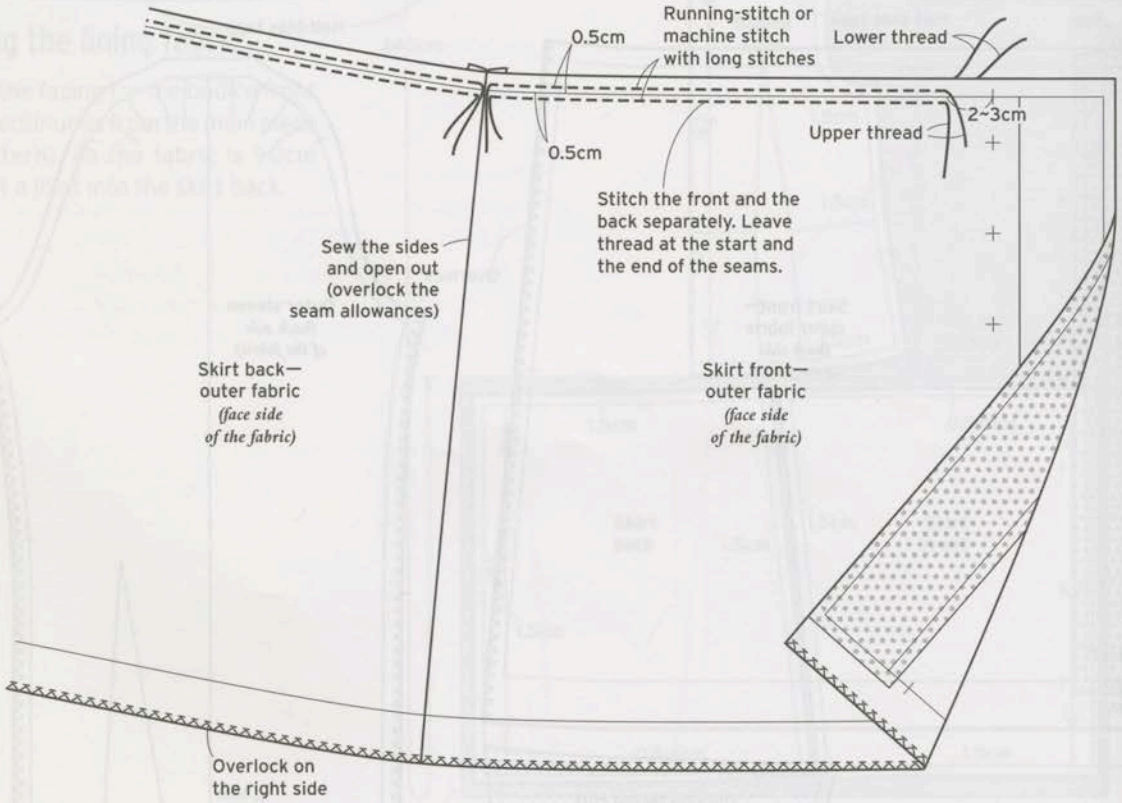
1 Attach the fusible interfacing and overlock the seam allowances on the sides of the skirt and the underarm


Inner collar band (back side of the fabric)
Upper collar (back side of the fabric)
Outer collar band (back side of the fabric)
Bodice front—outer fabric (back side of the fabric)
1cm
1cm
0.5cm 1.5cm
Half-bias tape
Bodice back—outer fabric (back side of the fabric)
0.5cm 1.5cm
Half-bias tape
1cm
Skirt front—outer fabric (back side of the fabric)
Overlock
1cm
1cm
Outer sleeve (back side of the fabric)
1cm
Outside facing cuff (back side of the fabric)

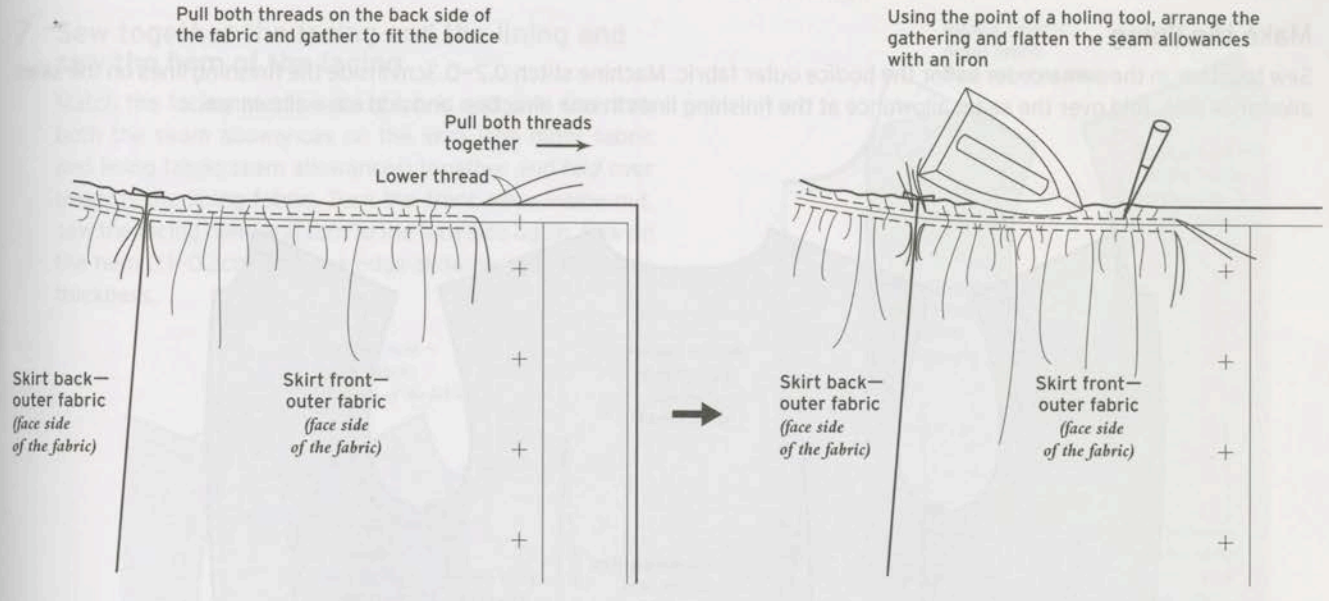
2 Sew the bodice darts and side seams



3 Sew the sides of the skirt and machine stitch the waist with long stitches for the gathering



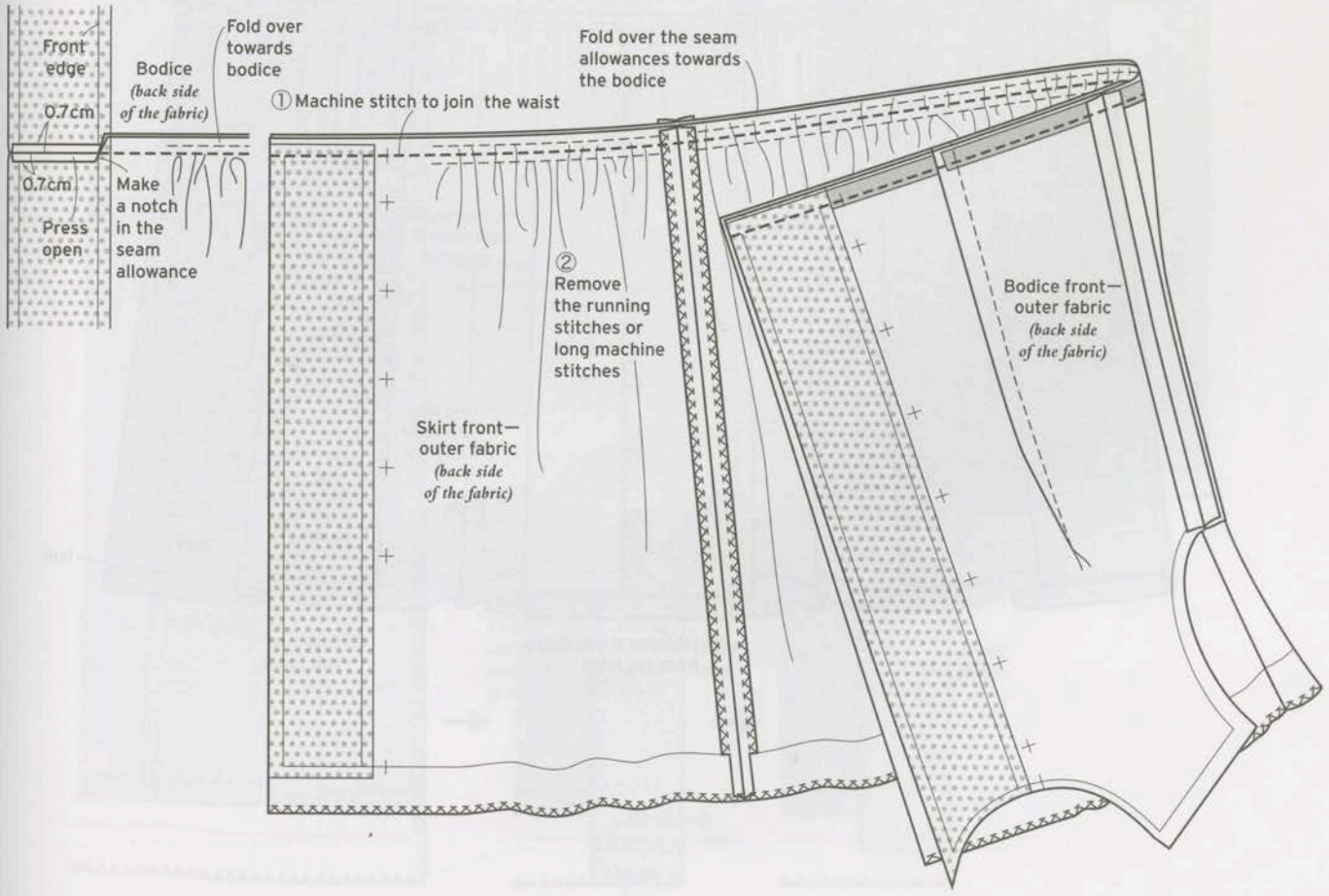
4 Make the gathering and arrange


Pull both threads on the back side of the fabric and gather to fit the bodice
Pull both threads together
Lower thread
Skirt back— outer fabric (face side of the fabric)
Skirt front— outer fabric (face side of the fabric)
Using the point of a holing tool, arrange the gathering and flatten the seam allowances with an iron
Skirt back— outer fabric (face side of the fabric)
Skirt front— outer fabric (face side of the fabric)

5 Sew together the waist

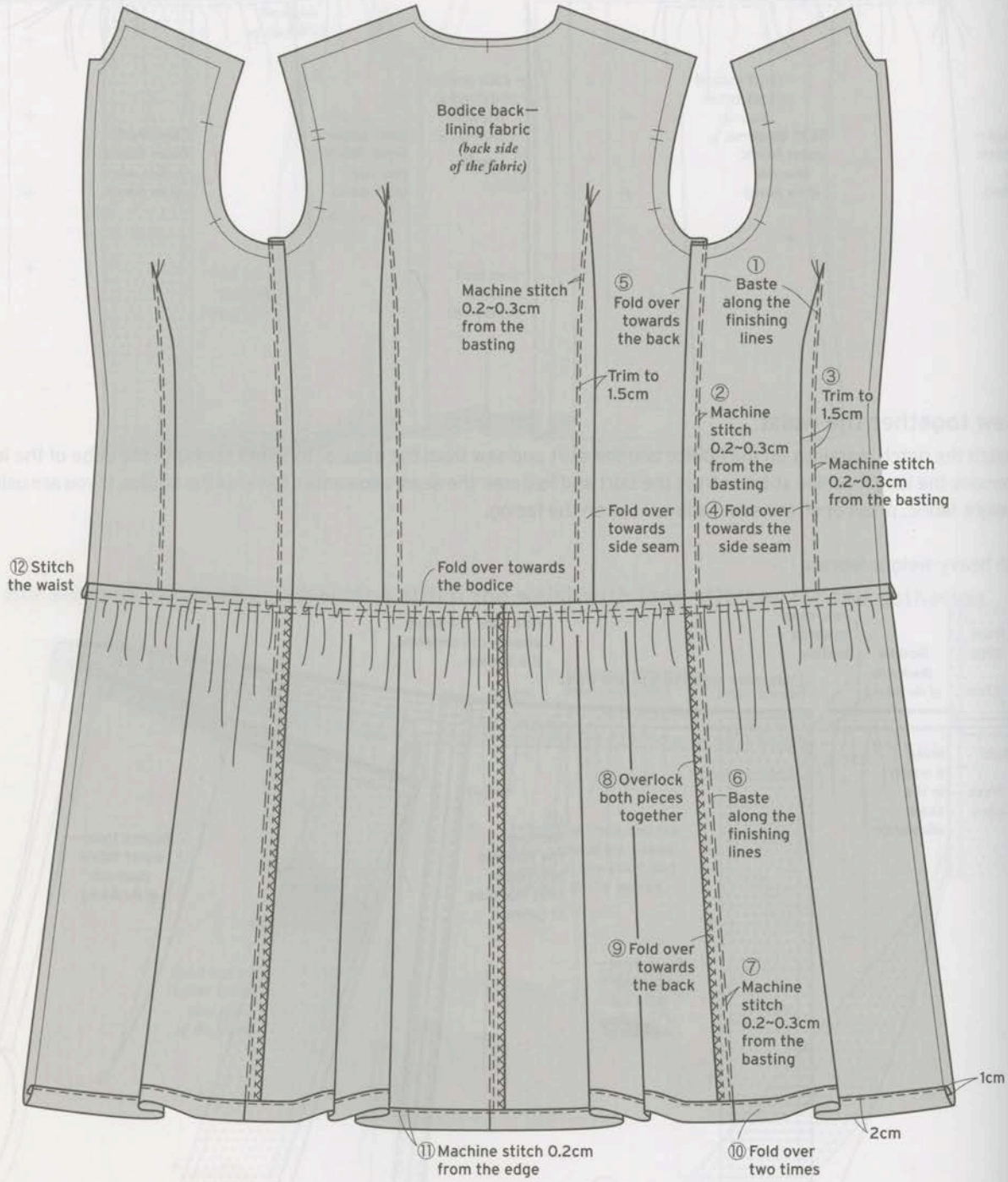
Match the notch markings on the bodice and the skirt and sew from the edge of the right facing to the edge of the left facing. Remove the long machine stitches from the skirt and fold over the seam allowances towards the bodice. If you are using heavy-weight fabric, press open the seam allowances on the facing.

With heavy-weight fabrics


Front edge
0.7cm
0.7cm
Press open
Make a notch in the seam allowance
Bodice (back side of the fabric)
Fold over towards bodice
① Machine stitch to join the waist
Fold over the seam allowances towards the bodice
② Remove the running stitches or long machine stitches
Skirt front— outer fabric (back side of the fabric)
Bodice front— outer fabric (back side of the fabric)

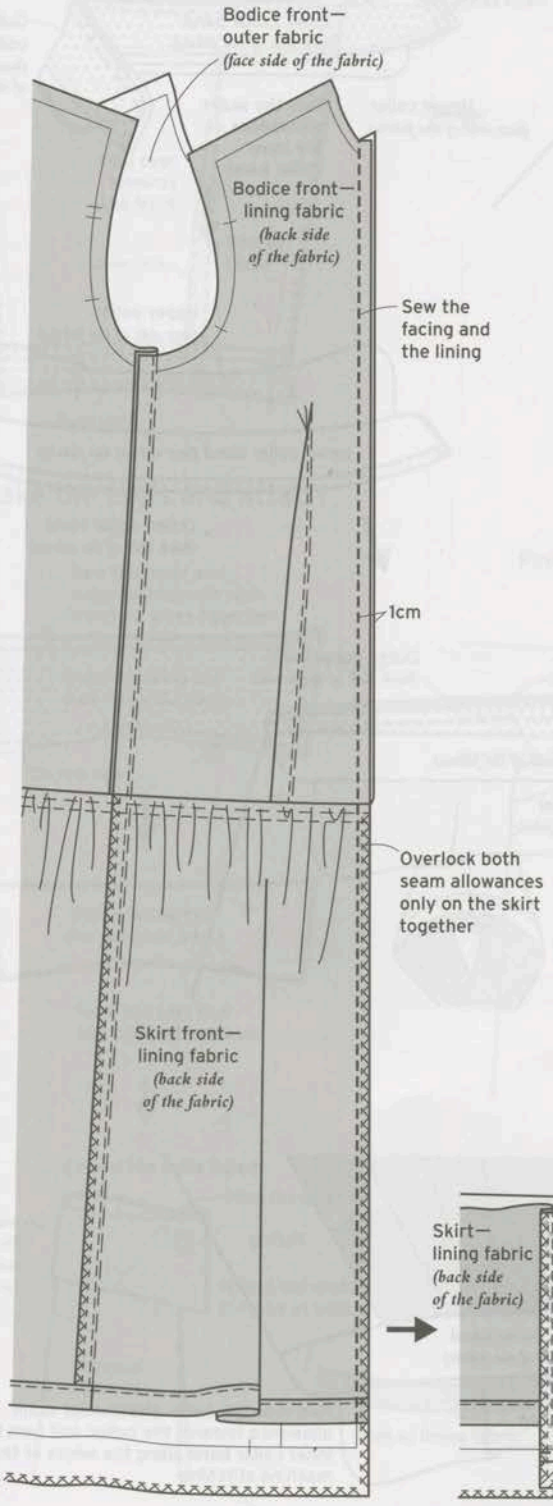
6 Make the lining

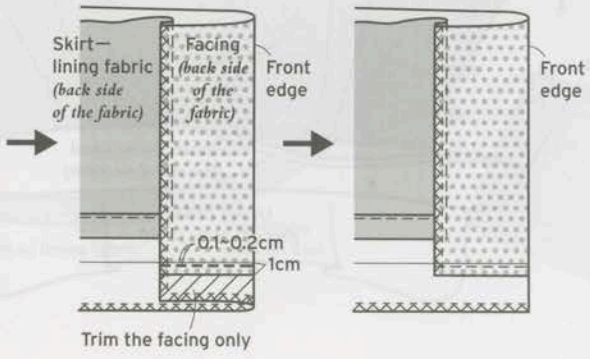
Sew together in the same order as for the bodice outer fabric. Machine stitch 0.2~0.3cm inside the finishing lines on the seam allowance side, fold over the seam allowance at the finishing lines in one direction and add ease allowance.


Bodice back—lining fabric (back side of the fabric)
Machine stitch 0.2~0.3cm from the basting
⑤ Fold over towards the back
① Baste along the finishing lines
Trim to 1.5cm
② Machine stitch 0.2~0.3cm from the basting
③ Trim to 1.5cm
Machine stitch 0.2~0.3cm from the basting
Fold over towards side seam
④ Fold over towards the side seam
⑫ Stitch the waist
Fold over towards the bodice
⑧ Overlock both pieces together
⑥ Baste along the finishing lines
⑨ Fold over towards the back
⑦ Machine stitch 0.2~0.3cm from the basting
1cm
2cm
⑪ Machine stitch 0.2cm from the edge
⑩ Fold over two times

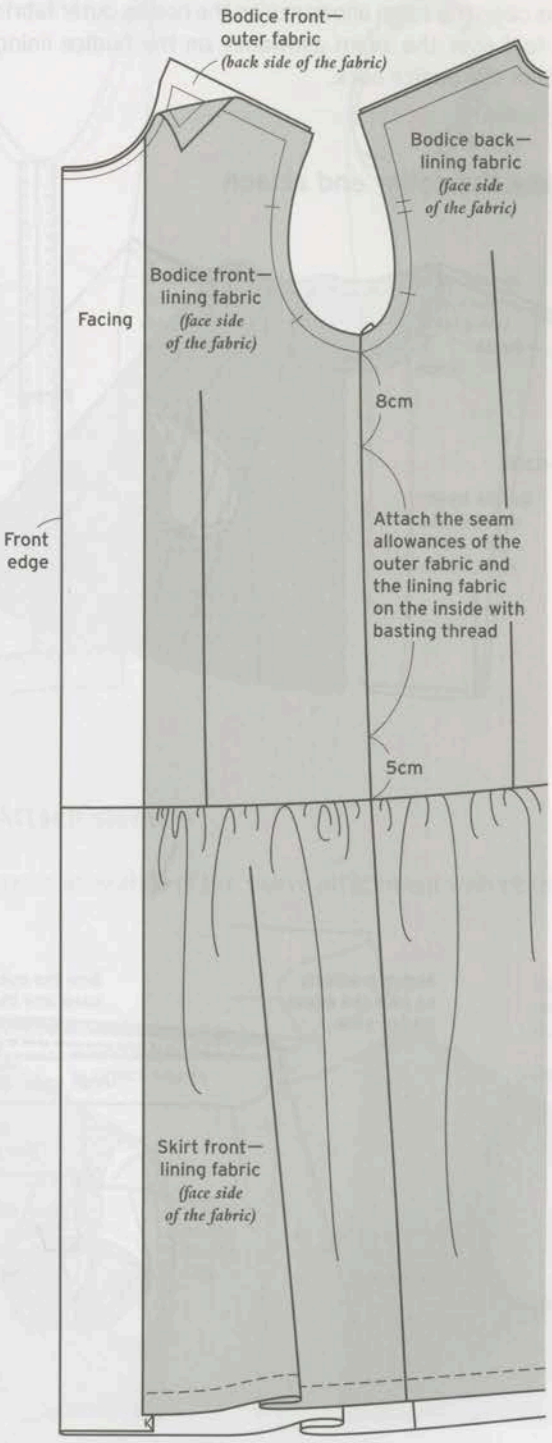
7 Sew together the facing and the lining and sew the hem of the facing

Match the facing and the lining fabric and sew. Overlock both the seam allowances on the skirt (the outer fabric and lining fabric seam allowances) together and fold over towards the lining fabric. Turn the front edge inside out, sew the facing hem, and turn to the face side again. Sew on the hem 0.1~0.2cm from the edge allowing ease for fabric thickness.





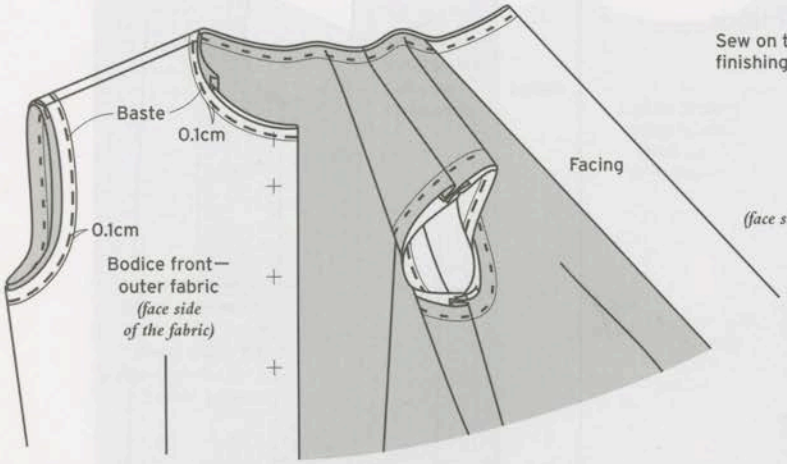
8 Match the side seams of the bodice outer fabric and lining fabric and stitch from the inside

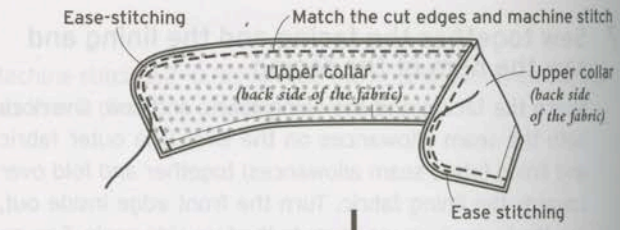


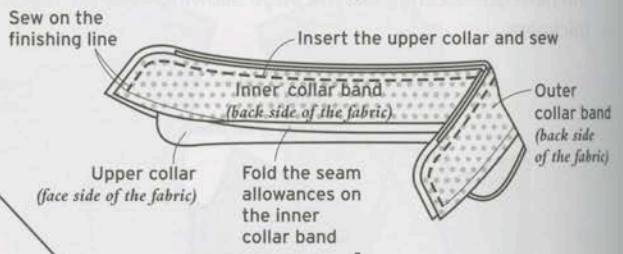
9 Sew the shoulders of the bodice outer fabric and the bodice lining

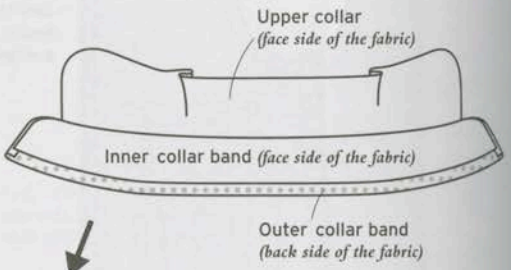
Press open the seam allowance on the bodice outer fabric and fold over the seam allowance on the bodice lining towards the bodice back.

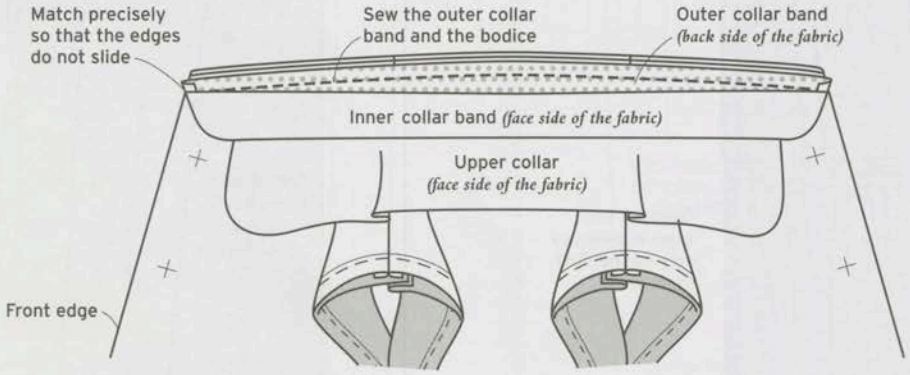
10 Make the collar and attach

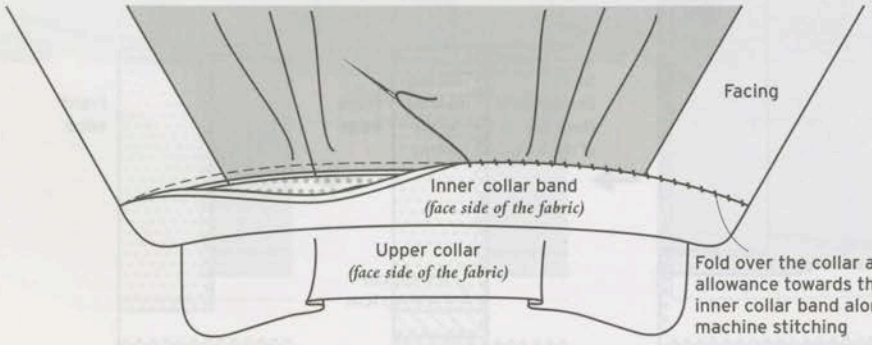



Ease-stitching
Match the cut edges and machine stitch
Upper collar (back side of the fabric)
Upper collar (back side of the fabric)
Ease stitching

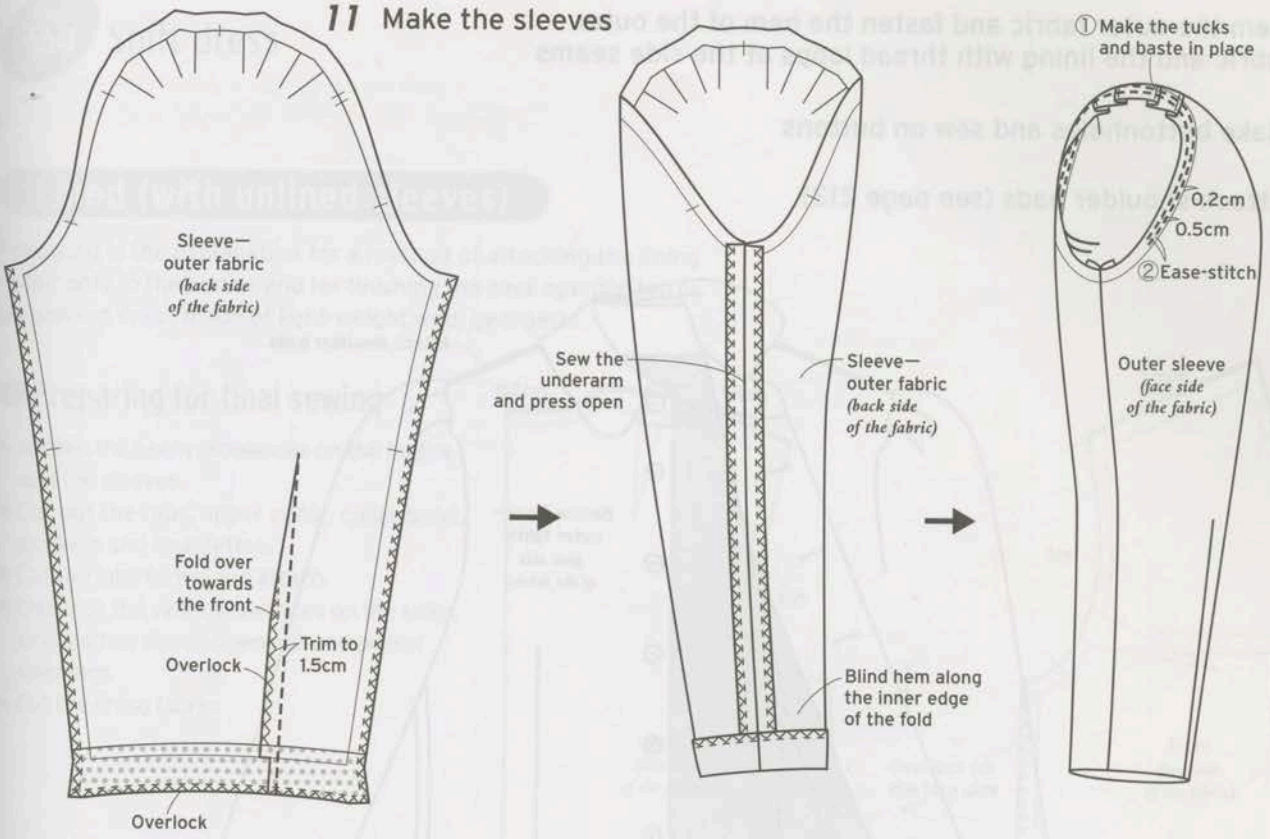

Sew on the finishing line
Insert the upper collar and sew
Inner collar band (back side of the fabric)
Outer collar band (back side of the fabric)
Upper collar (face side of the fabric)
Fold the seam allowances on the inner collar band



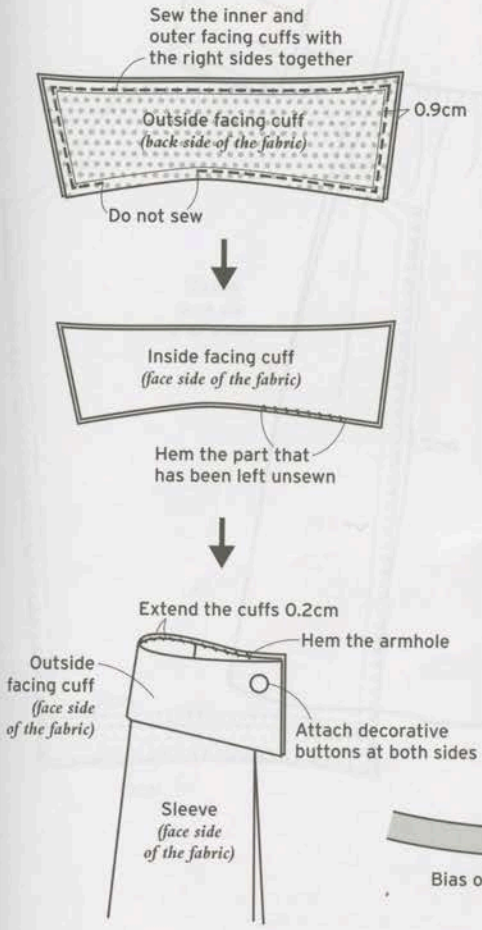

Match precisely so that the edges do not slide
Sew the outer collar band and the bodice
Outer collar band (back side of the fabric)
Inner collar band (face side of the fabric)
Upper collar (face side of the fabric)
Front edge


Facing
Inner collar band (face side of the fabric)
Upper collar (face side of the fabric)
Fold over the collar attachment seam allowance towards the collar, and hem the inner collar band along the edges of the machine stitching

11 Make the sleeves

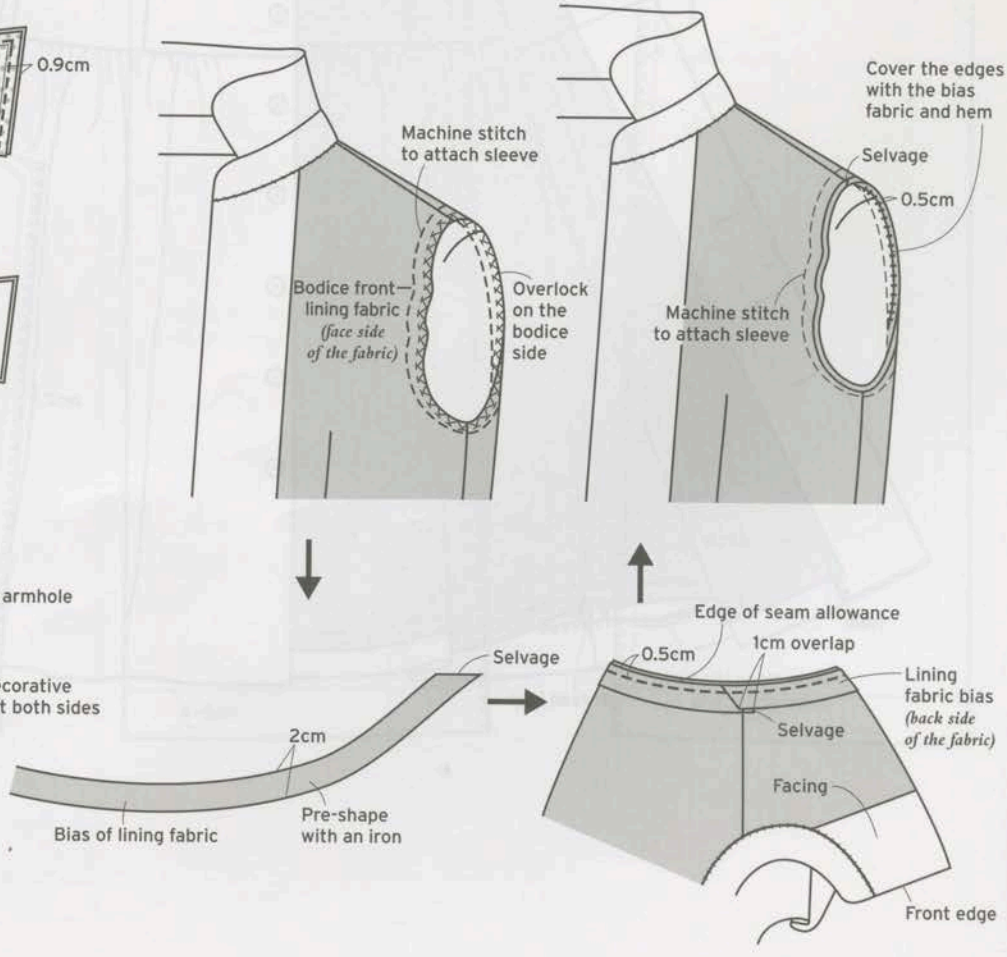


12 Make the cuffs and attach



13 Attach sleeves

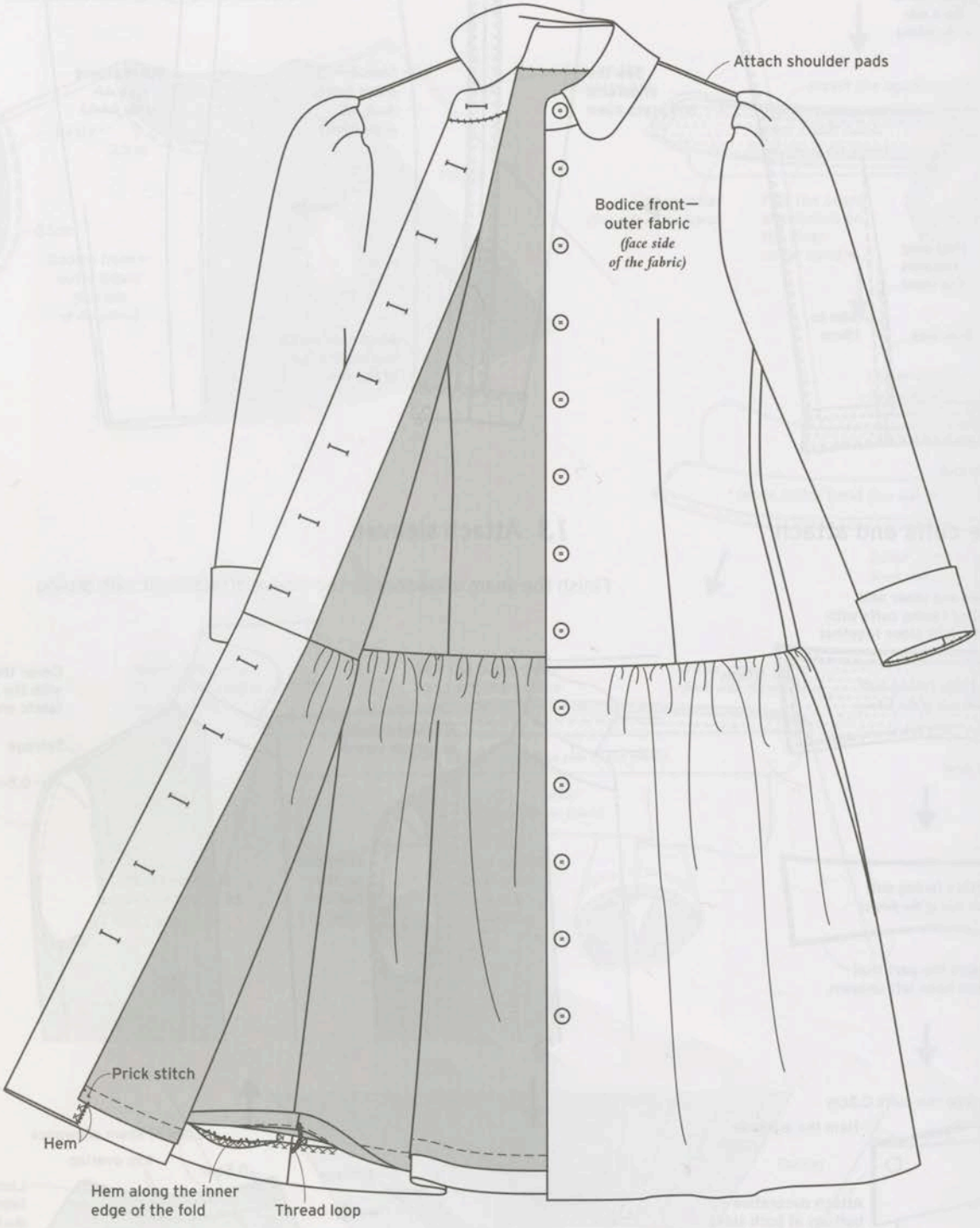
Finish the seam allowance of the sleeve attachment with piping



14 Hem the outer fabric and fasten the hem of the outer fabric and the lining with thread loops at the side seams

15 Make buttonholes and sew on buttons

16 Attach shoulder pads (see page 212)

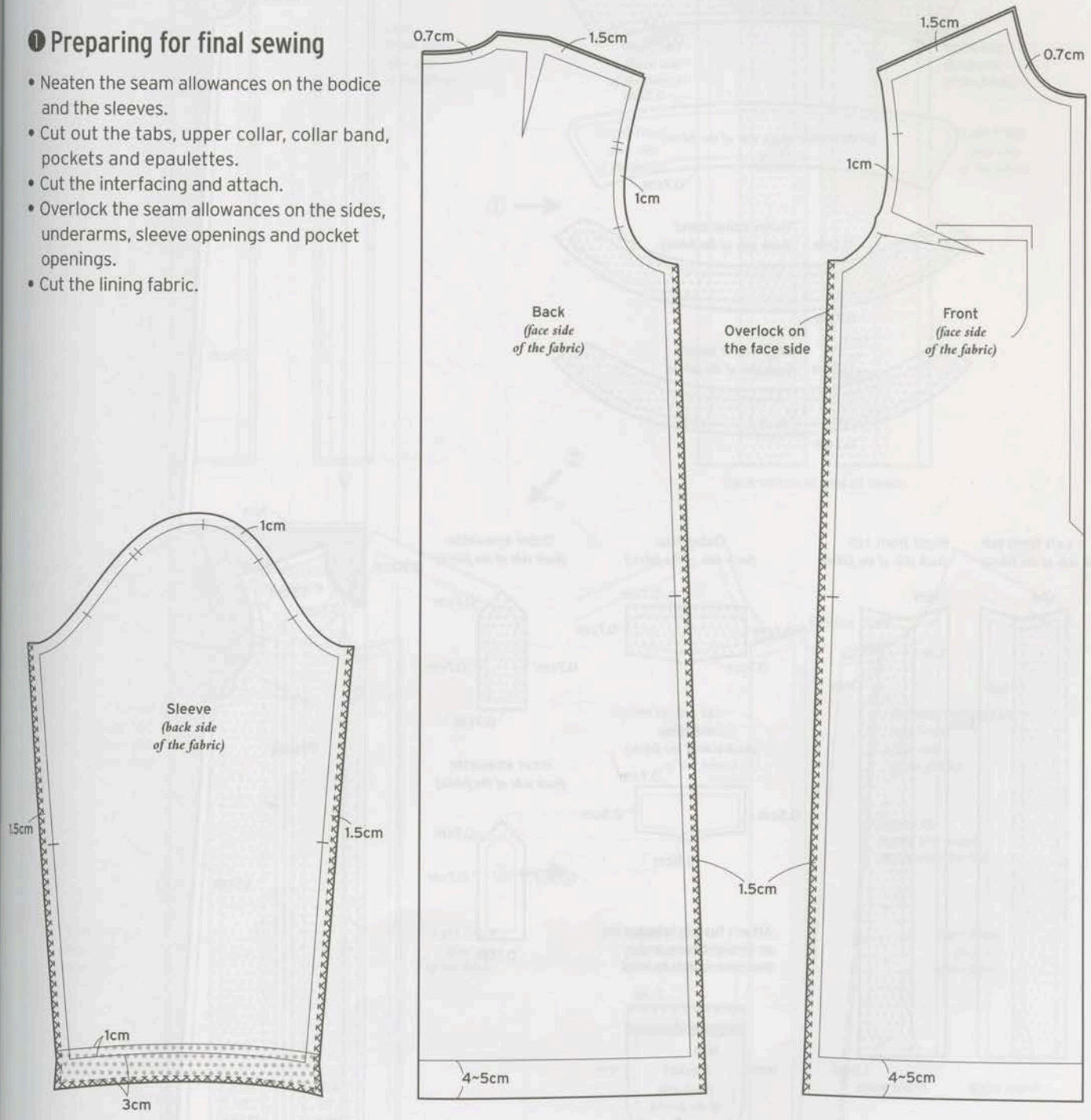


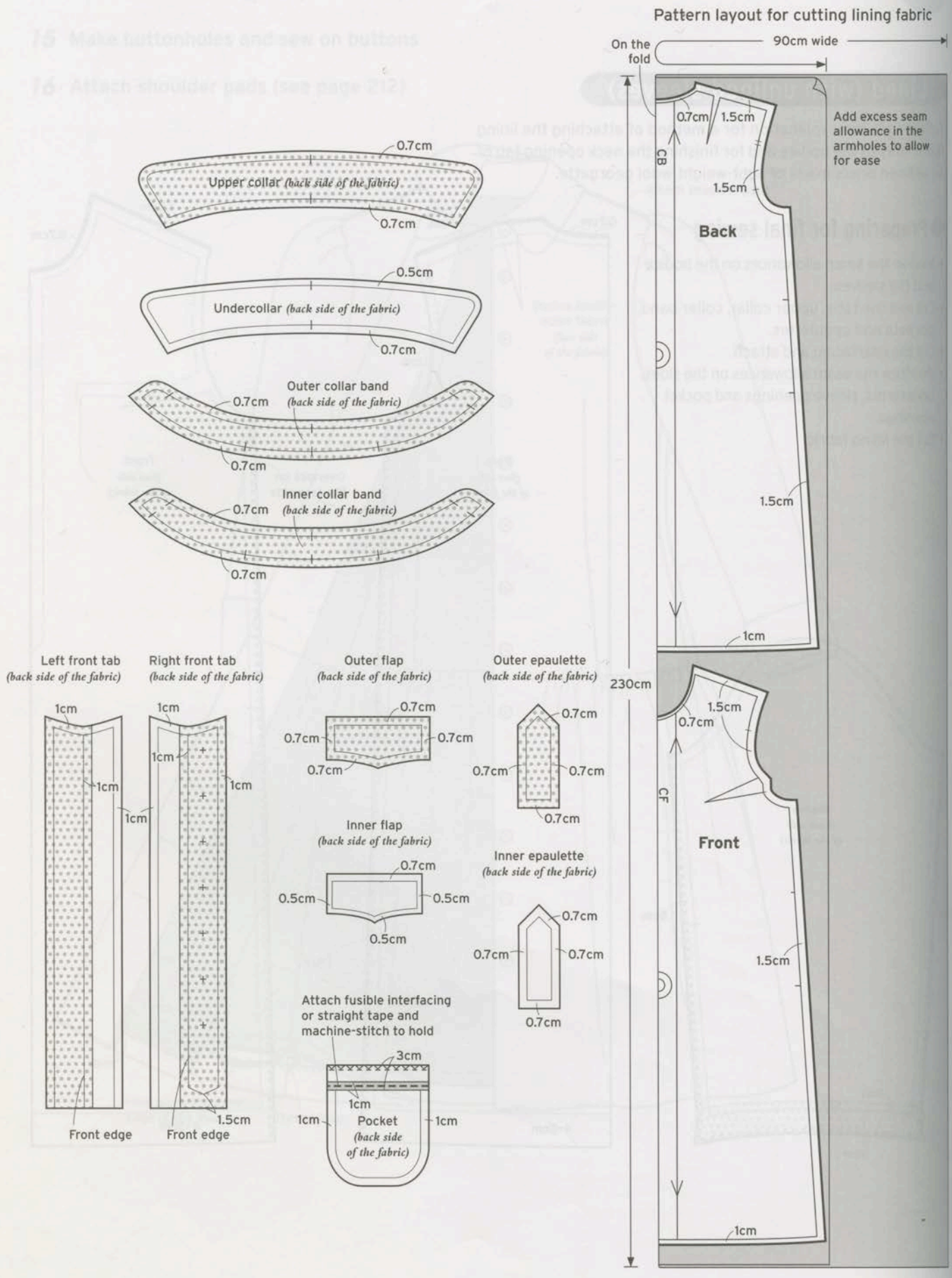
Lined (with unlined sleeves)

Following is the explanation for a method of attaching the lining fabric only to the bodice and for finishing the neck opening tab of an unlined dress made of light-weight wool georgette.

❶ Preparing for final sewing

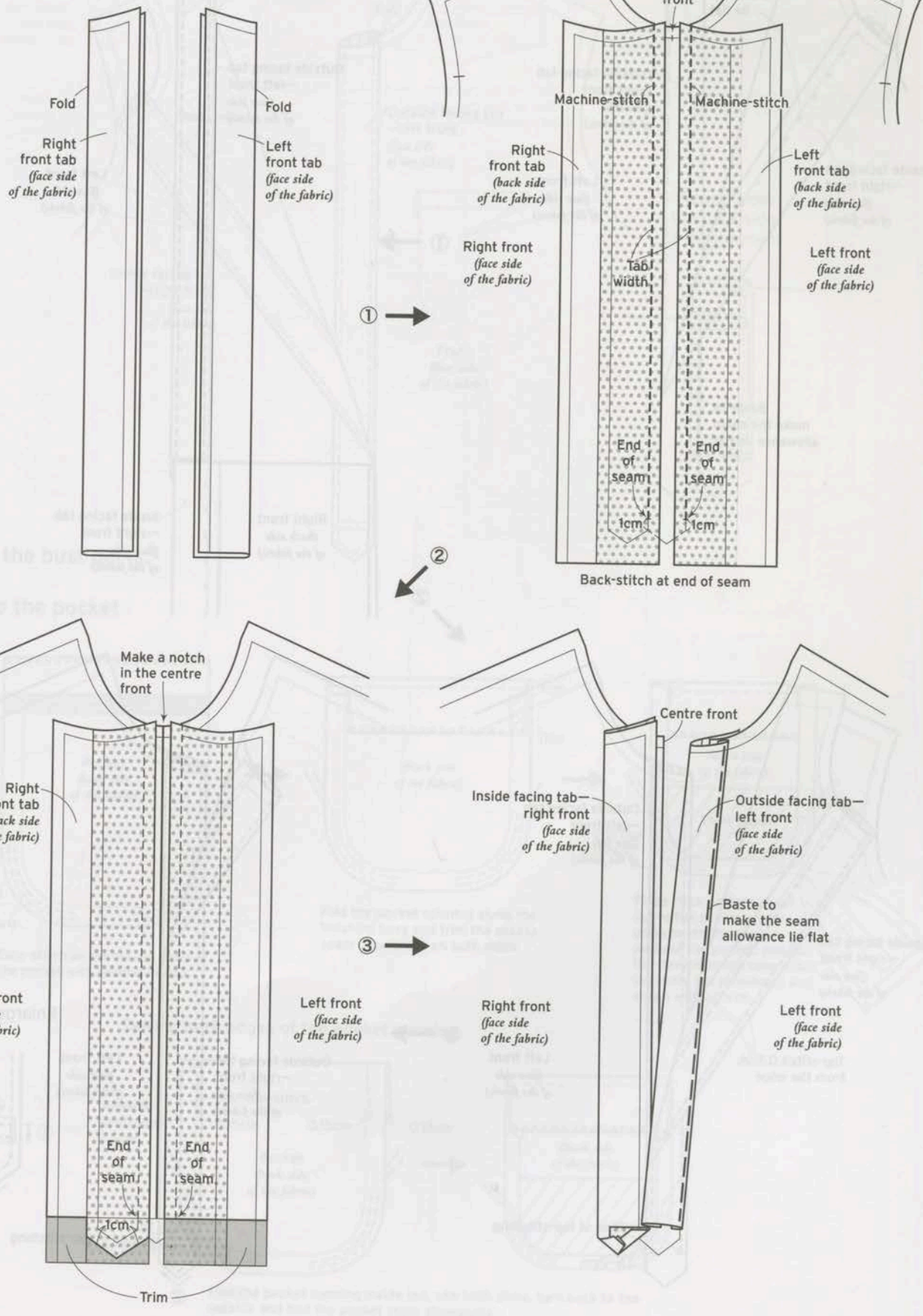
- Neaten the seam allowances on the bodice and the sleeves.
- Cut out the tabs, upper collar, collar band, pockets and epaulettes.
- Cut the interfacing and attach.
- Overlock the seam allowances on the sides, underarms, sleeve openings and pocket openings.
- Cut the lining fabric.

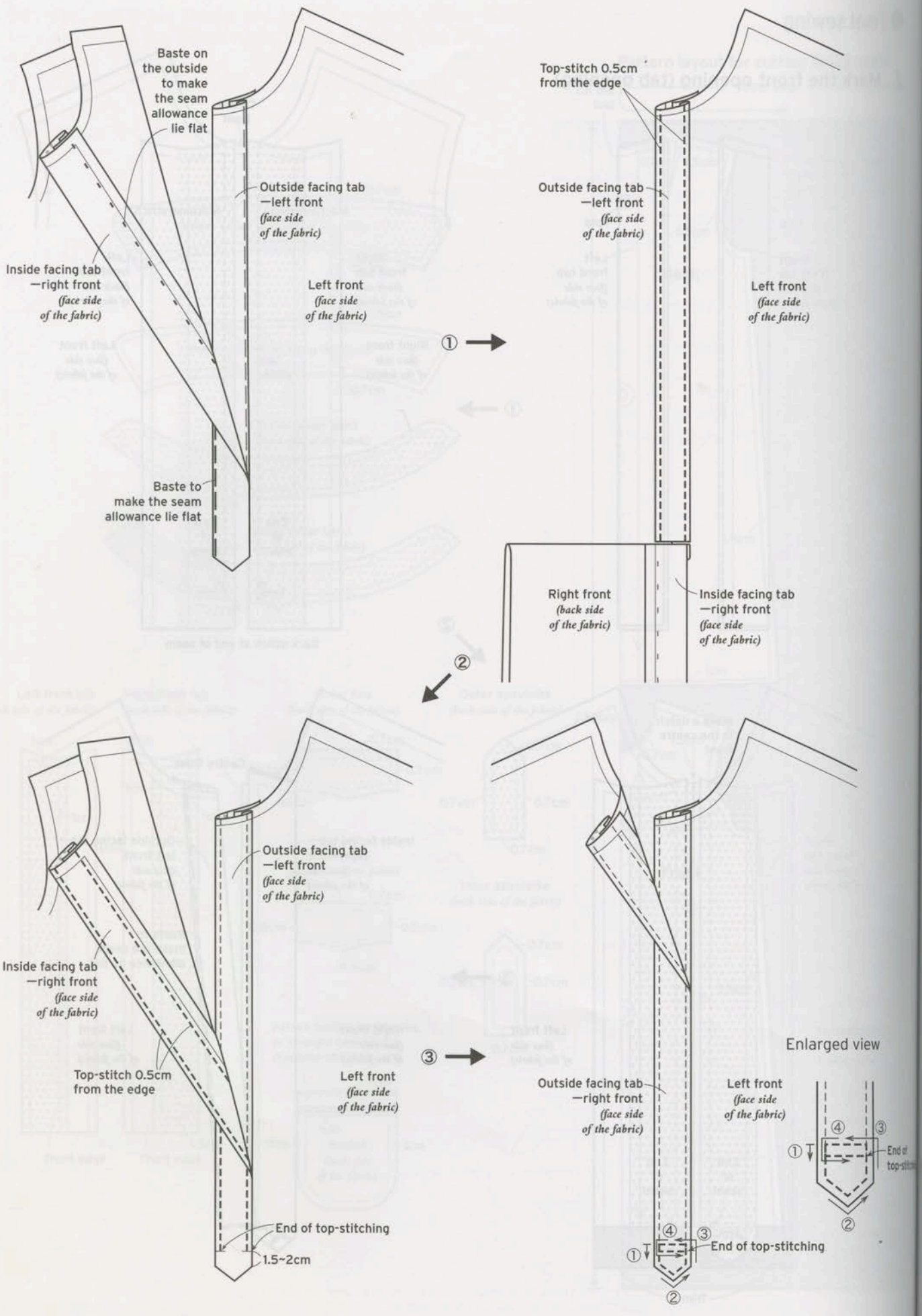



Pattern layout for cutting lining fabric
On the fold
90cm wide
230cm
0.7cm
1.5cm
CB
Back
1.5cm
1cm
Add excess seam allowance in the armholes to allow for ease
CF
Front
1.5cm
1cm
Upper collar (back side of the fabric)
0.7cm
0.7cm
Undercollar (back side of the fabric)
0.5cm
0.7cm
Outer collar band (back side of the fabric)
0.7cm
0.7cm
Inner collar band (back side of the fabric)
0.7cm
0.7cm
Left front tab (back side of the fabric)
Right front tab (back side of the fabric)
1cm
1cm
1cm
1cm
1cm
1.5cm
Front edge
Front edge
Outer flap (back side of the fabric)
0.7cm
0.7cm
0.7cm
0.7cm
Inner flap (back side of the fabric)
0.7cm
0.5cm
0.5cm
0.5cm
Outer epaulette (back side of the fabric)
0.7cm
0.7cm
0.7cm
0.7cm
Inner epaulette (back side of the fabric)
0.7cm
0.7cm
0.7cm
0.7cm
Attach fusible interfacing or straight tape and machine-stitch to hold
3cm
1cm
1cm
Pocket (back side of the fabric)
1cm

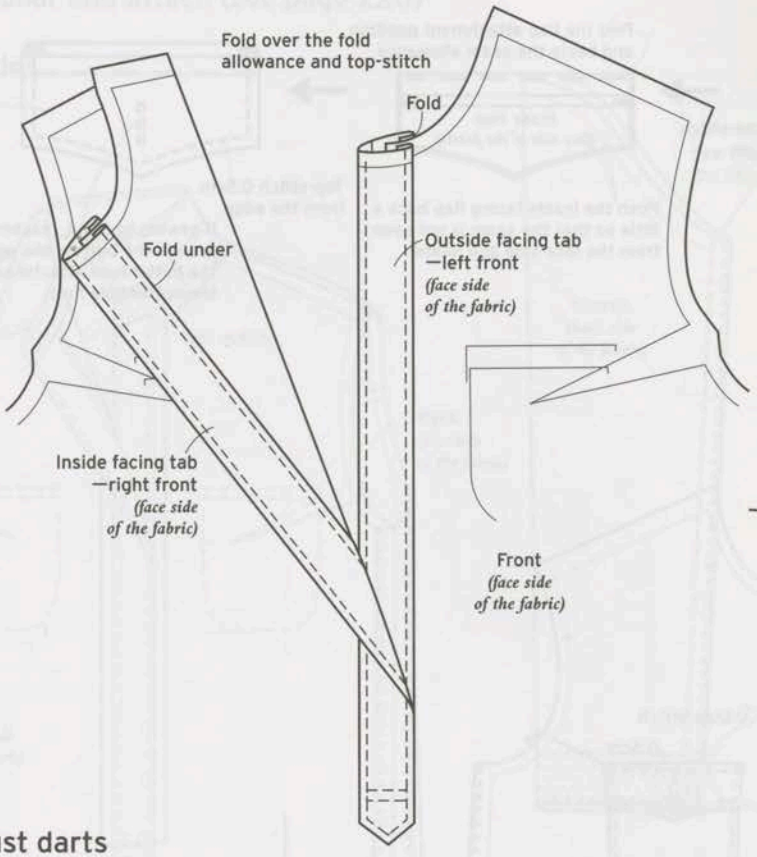
❷ Final sewing

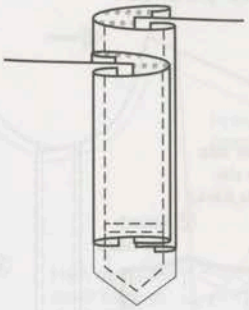
1 Mark the front opening (tab opening)


Fold
Right front tab (face side of the fabric)
Fold
Left front tab (face side of the fabric)
①
Centre front
Machine-stitch
Machine-stitch
Right front tab (back side of the fabric)
Left front tab (back side of the fabric)
Right front (face side of the fabric)
Tab width
Left front (face side of the fabric)
End of seam
End of seam
1cm
1cm
Back-stitch at end of seam
②
Make a notch in the centre front
Right front tab (back side of the fabric)
Right front (face side of the fabric)
Left front (face side of the fabric)
End of seam
End of seam
1cm
Trim
③
Centre front
Inside facing tab—right front (face side of the fabric)
Outside facing tab—left front (face side of the fabric)
Baste to make the seam allowance lie flat
Right front (face side of the fabric)
Left front (face side of the fabric)


Baste on the outside to make the seam allowance lie flat
Outside facing tab —left front (face side of the fabric)
Inside facing tab —right front (face side of the fabric)
Left front (face side of the fabric)
Baste to make the seam allowance lie flat
①
Top-stitch 0.5cm from the edge
Outside facing tab —left front (face side of the fabric)
Left front (face side of the fabric)
Right front (back side of the fabric)
Inside facing tab —right front (face side of the fabric)
②
Outside facing tab —left front (face side of the fabric)
Inside facing tab —right front (face side of the fabric)
Top-stitch 0.5cm from the edge
Left front (face side of the fabric)
End of top-stitching
1.5~2cm
③
Enlarged view
Outside facing tab —right front (face side of the fabric)
Left front (face side of the fabric)
①
②
③
④
End of top-stitching

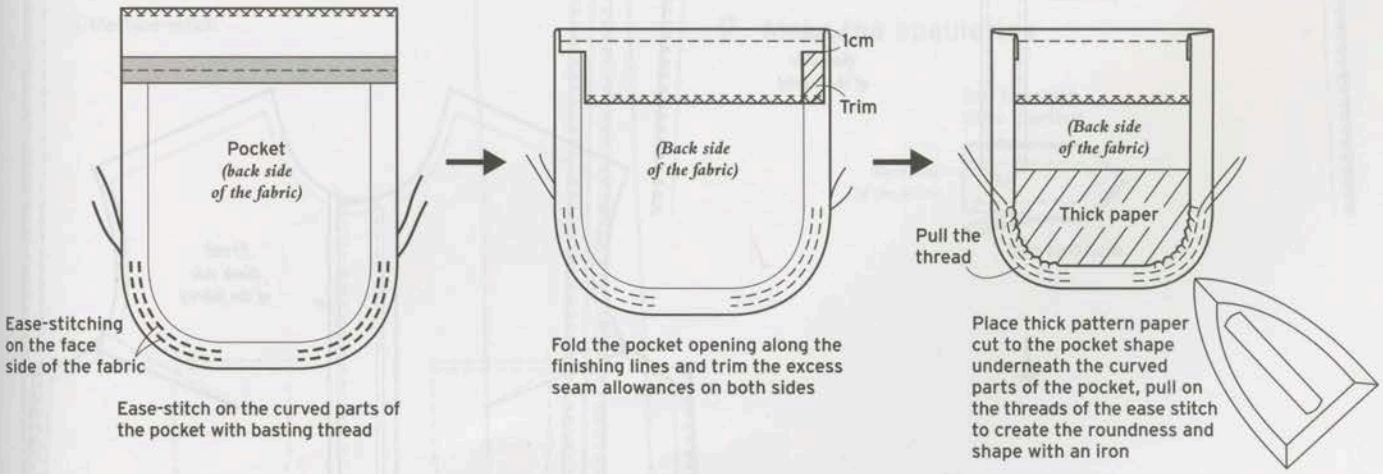
Unlined


Fold over the fold allowance and top-stitch
Fold
Fold under
Outside facing tab —left front (face side of the fabric)
Inside facing tab —right front (face side of the fabric)
Front (face side of the fabric)

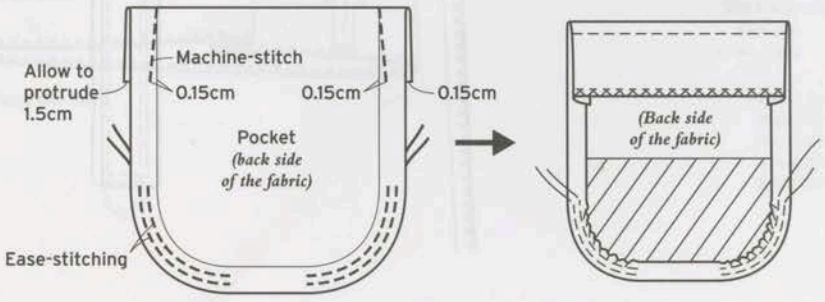


2 Sew the bust darts

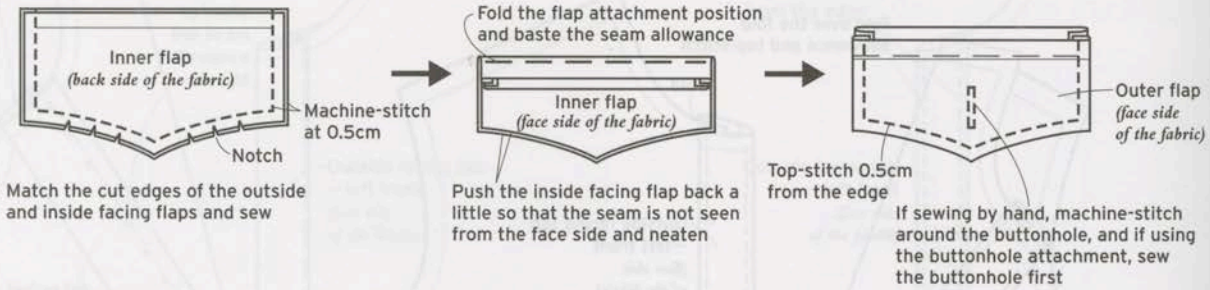
3 Make the pocket


Pocket (back side of the fabric)
Ease-stitching on the face side of the fabric
Ease-stitch on the curved parts of the pocket with basting thread
1cm
Trim
(Back side of the fabric)
Fold the pocket opening along the finishing lines and trim the excess seam allowances on both sides
(Back side of the fabric)
Thick paper
Pull the thread
Place thick pattern paper cut to the pocket shape underneath the curved parts of the pocket, pull on the threads of the ease stitch to create the roundness and shape with an iron

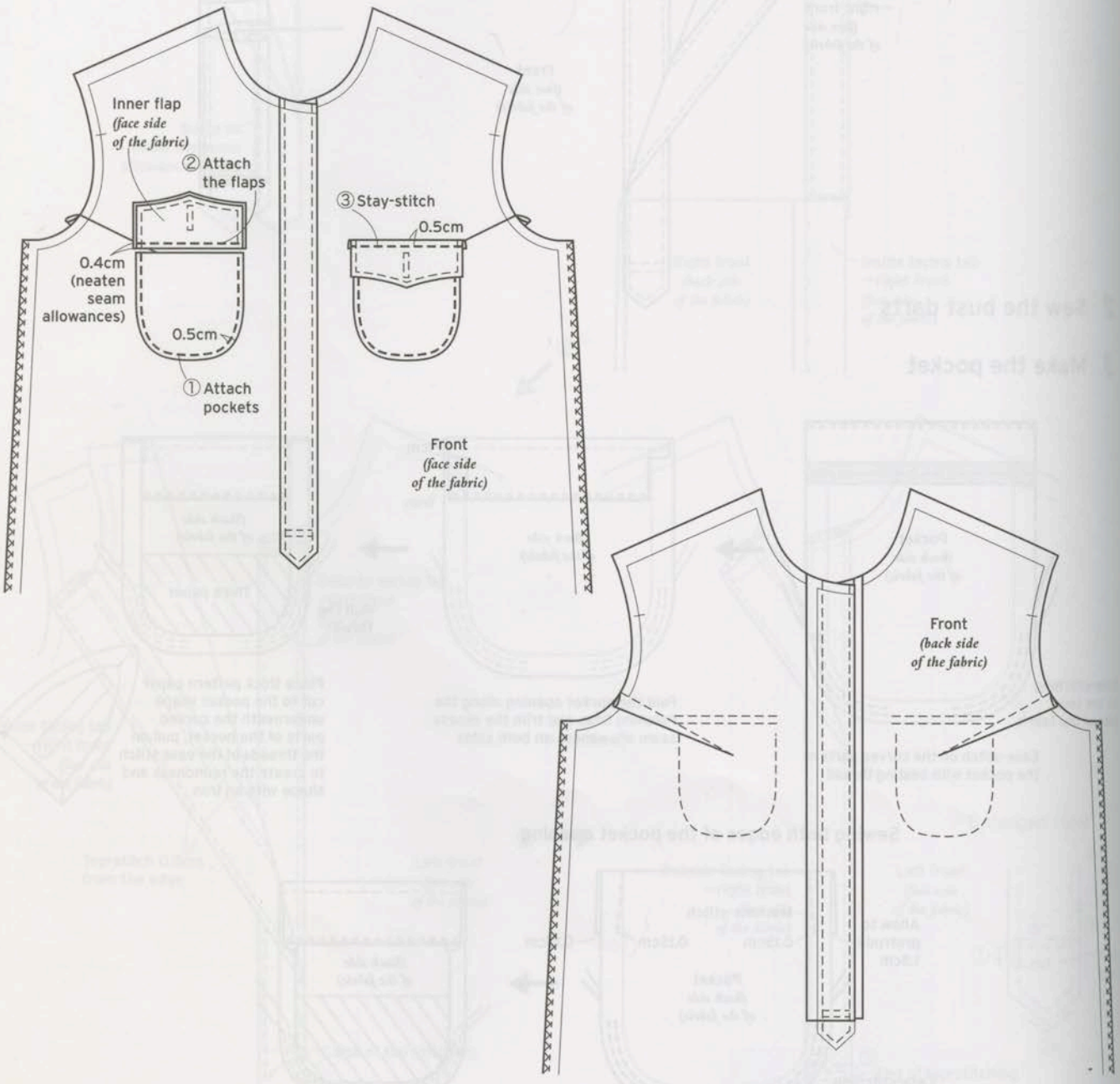
Sewing both edges of the pocket opening



Fold the pocket opening inside out, sew both sides, turn back to the outside and fold the pocket seam allowances


Inner flap
(back side of the fabric)
Machine-stitch
at 0.5cm
Notch
Match the cut edges of the outside
and inside facing flaps and sew
Fold the flap attachment position
and baste the seam allowance
Inner flap
(face side of the fabric)
Push the inside facing flap back a
little so that the seam is not seen
from the face side and neaten
Outer flap
(face side
of the fabric)
Top-stitch 0.5cm
from the edge
If sewing by hand, machine-stitch
around the buttonhole, and if using
the buttonhole attachment, sew
the buttonhole first

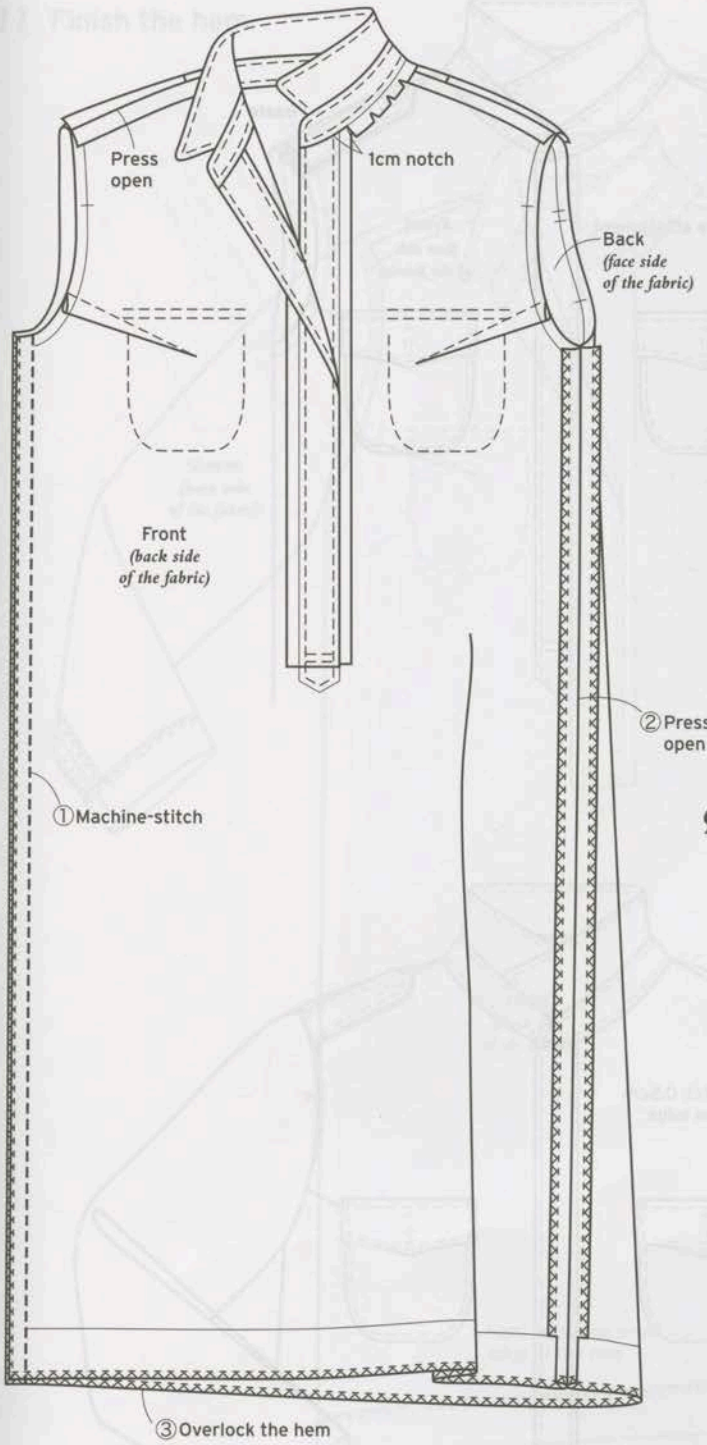
4 Attach the pocket



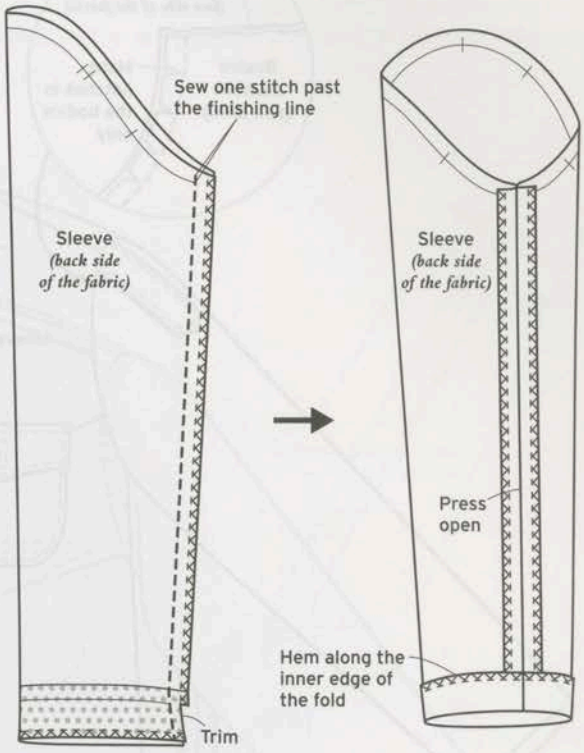
5 Sew the shoulders

6 Make the collar and attach (see page 220)

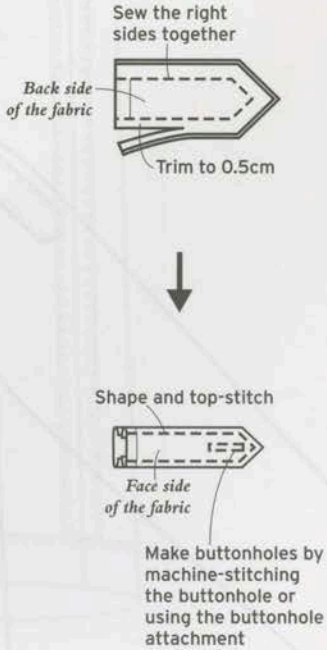
7 Sew the sides



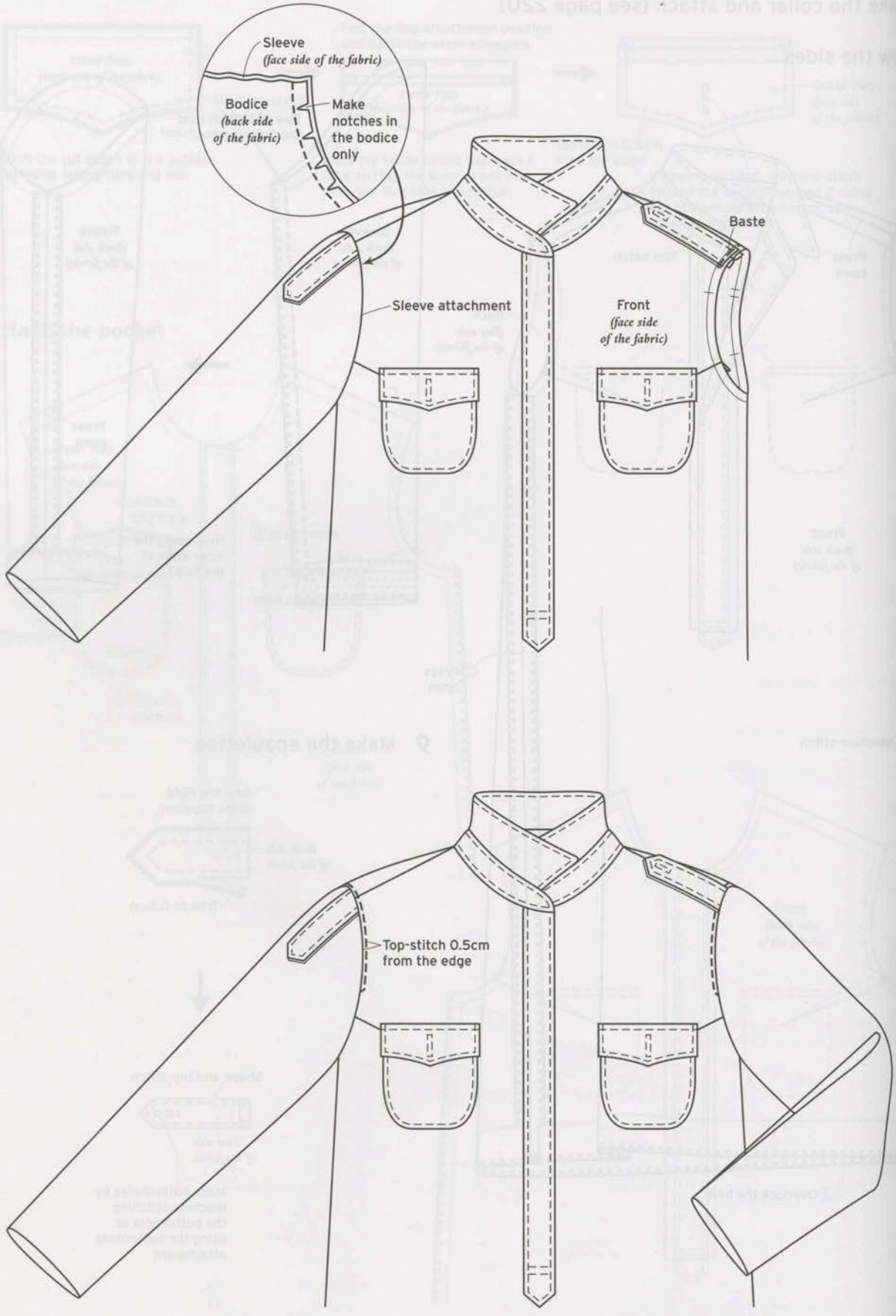
8 Make the sleeves



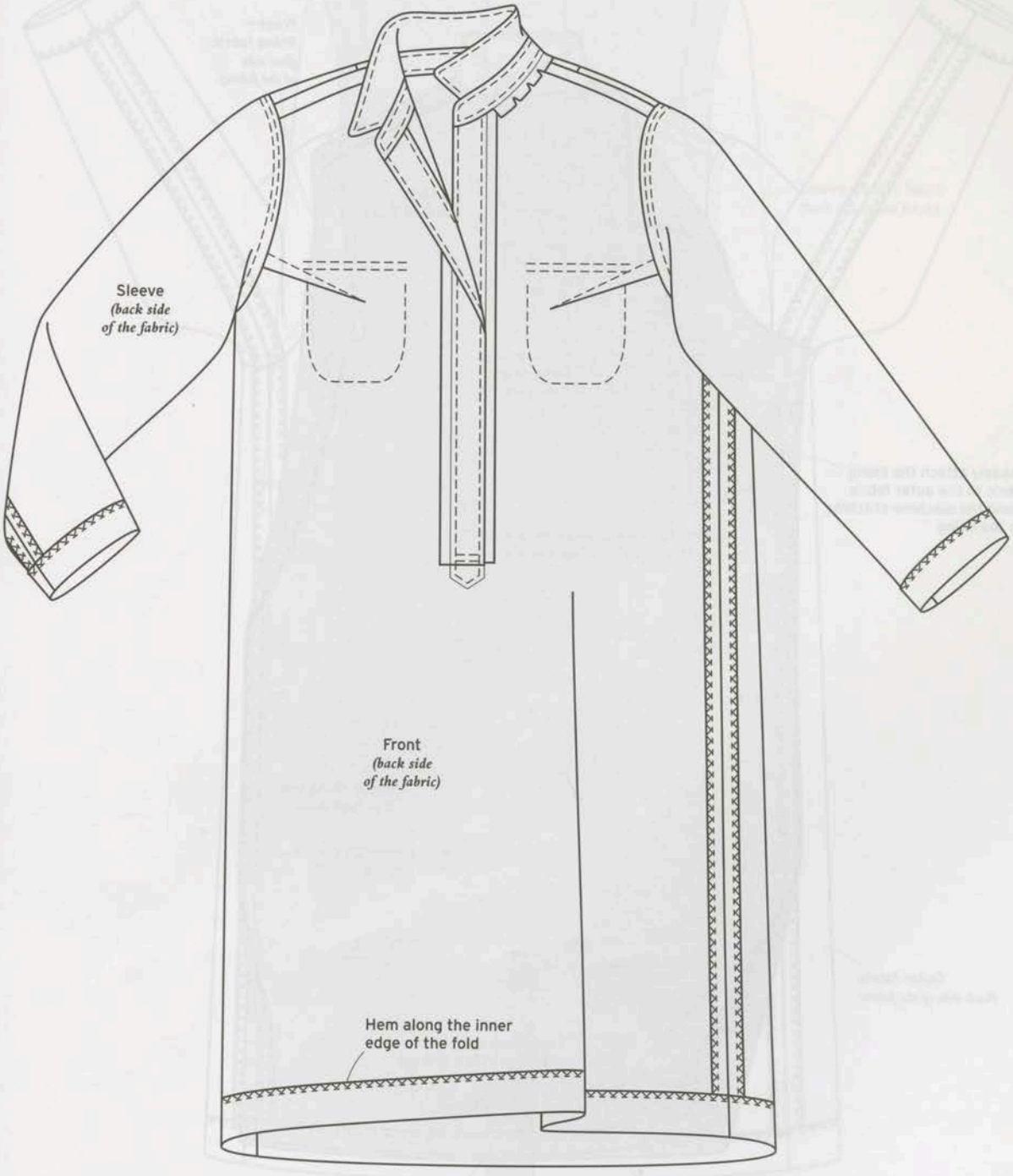
9 Make the epaulettes


Sew the right sides together
Back side of the fabric
Trim to 0.5cm
Shape and top-stitch
Face side of the fabric
Make buttonholes by machine-stitching the buttonhole or using the buttonhole attachment

10 Attach the sleeves



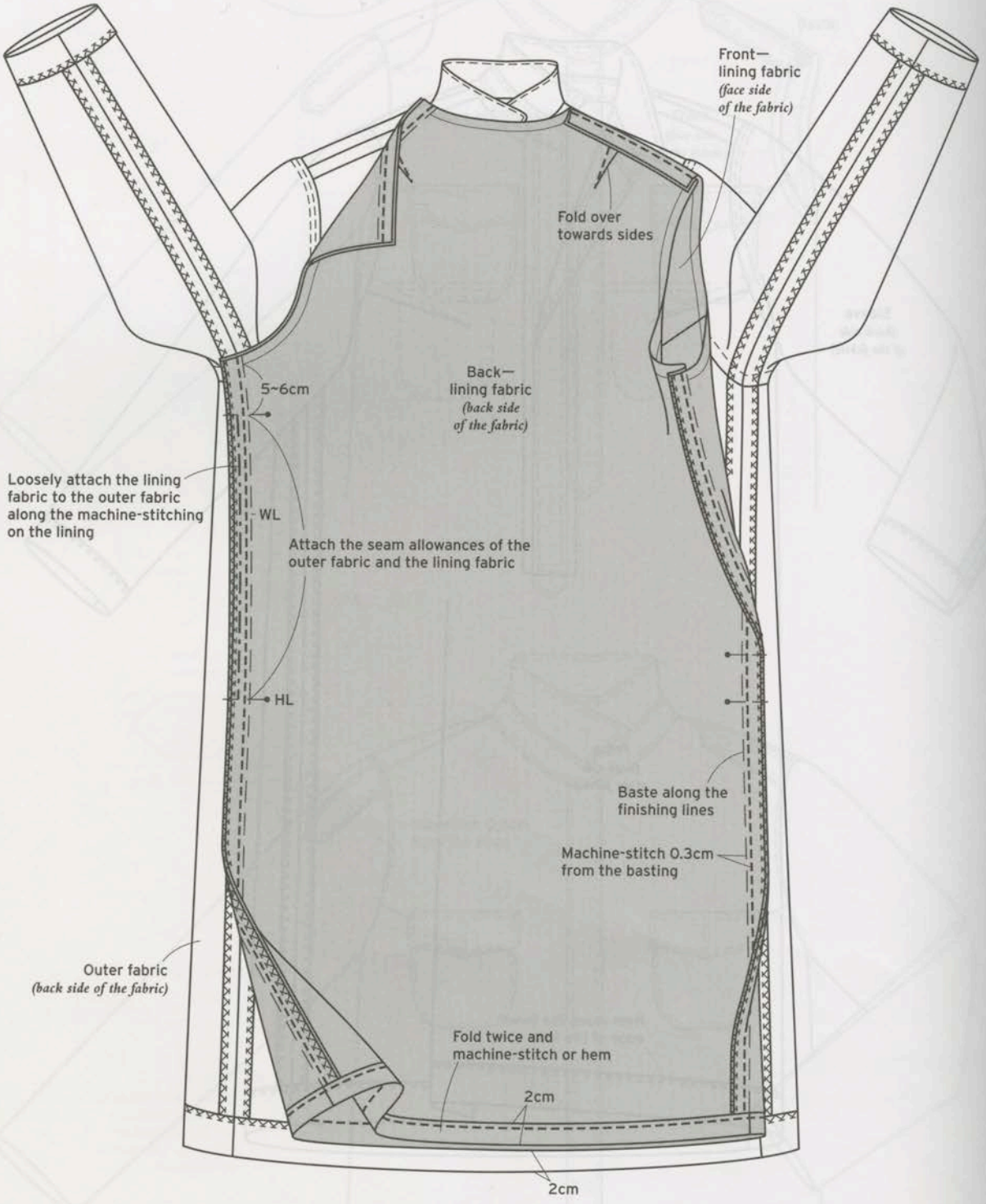
11 Finish the hem



12 Make the bodice lining and attach to the bodice outer fabric

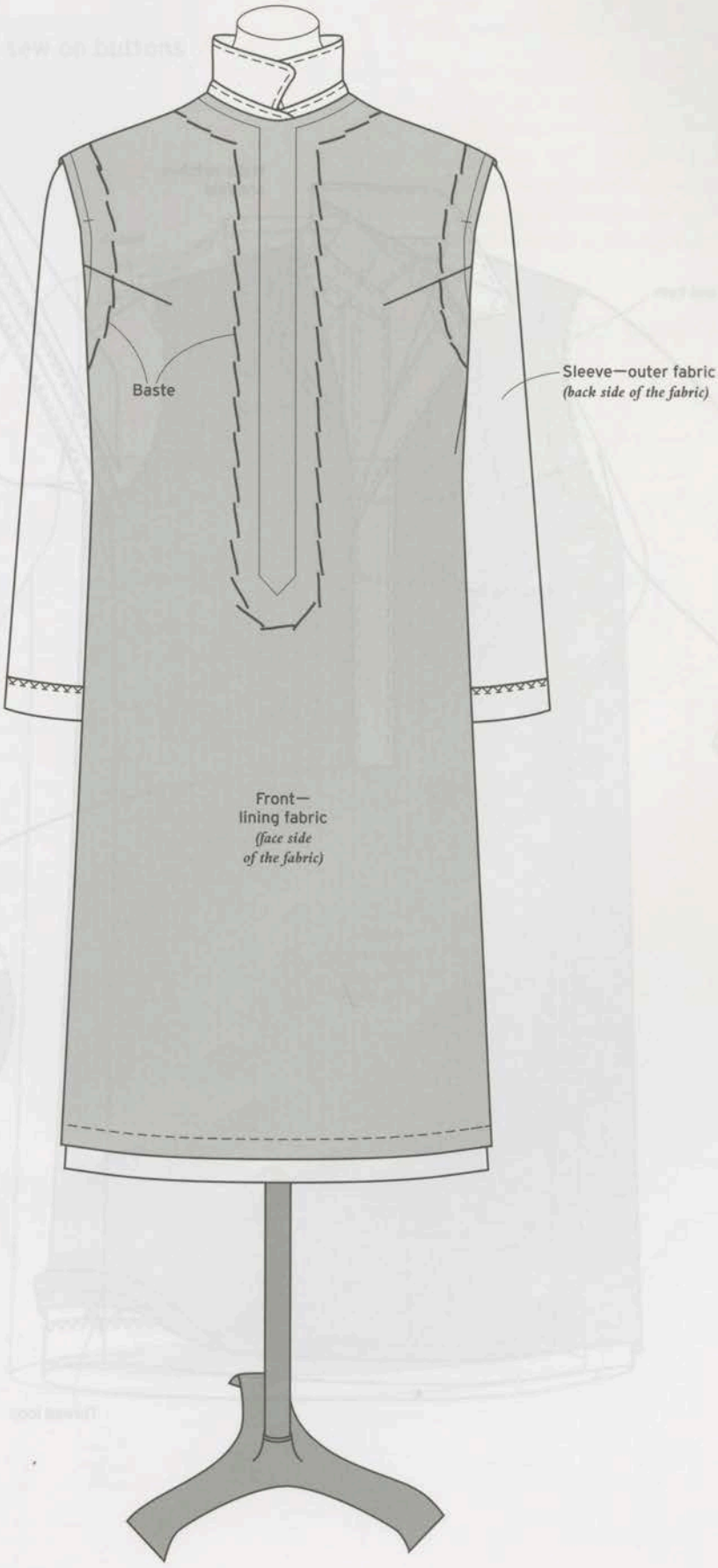
Baste the lining fabric along the finishing lines and machine stitch on the seam allowances 0.3cm from the basting.
Sew in the order of the darts, the shoulders and the sides, fold the seam allowances towards the bodice back at the finishing lines and overlock both seam allowances together at the sides.

Fold the hem twice and machine stitch or hem.
Match the finishing lines of the sides of the outer fabric and the bodice lining and the notch markings on the hipline, and attach the seam allowances loosely with basting thread from the inside.



13 Match the bodice outer fabric and the bodice lining and baste

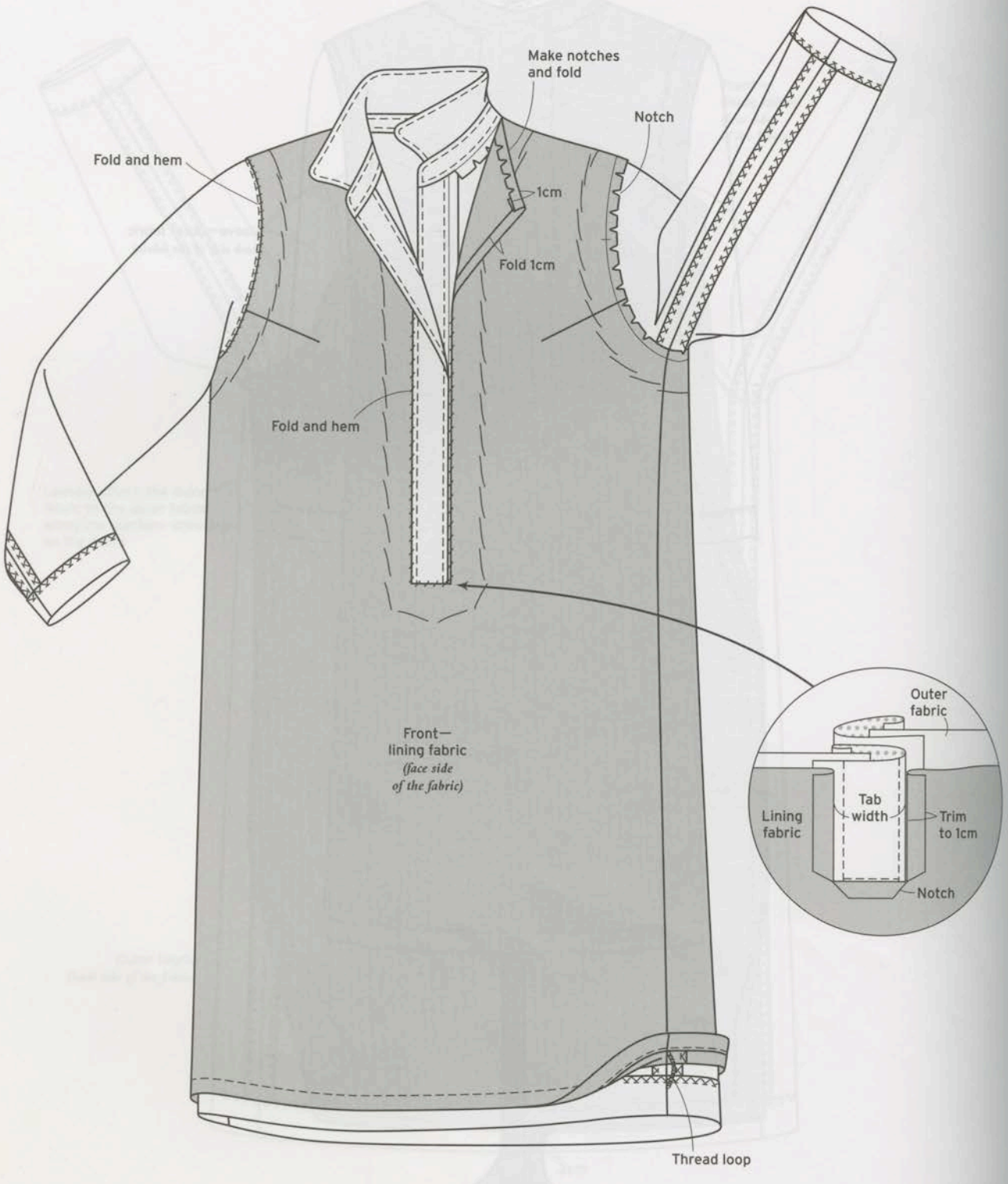
Place the garment on a dress form with the lining fabric on the outside, accurately align the bodice outer fabric and the bodice lining, and baste the tab, the neckline and the armholes.



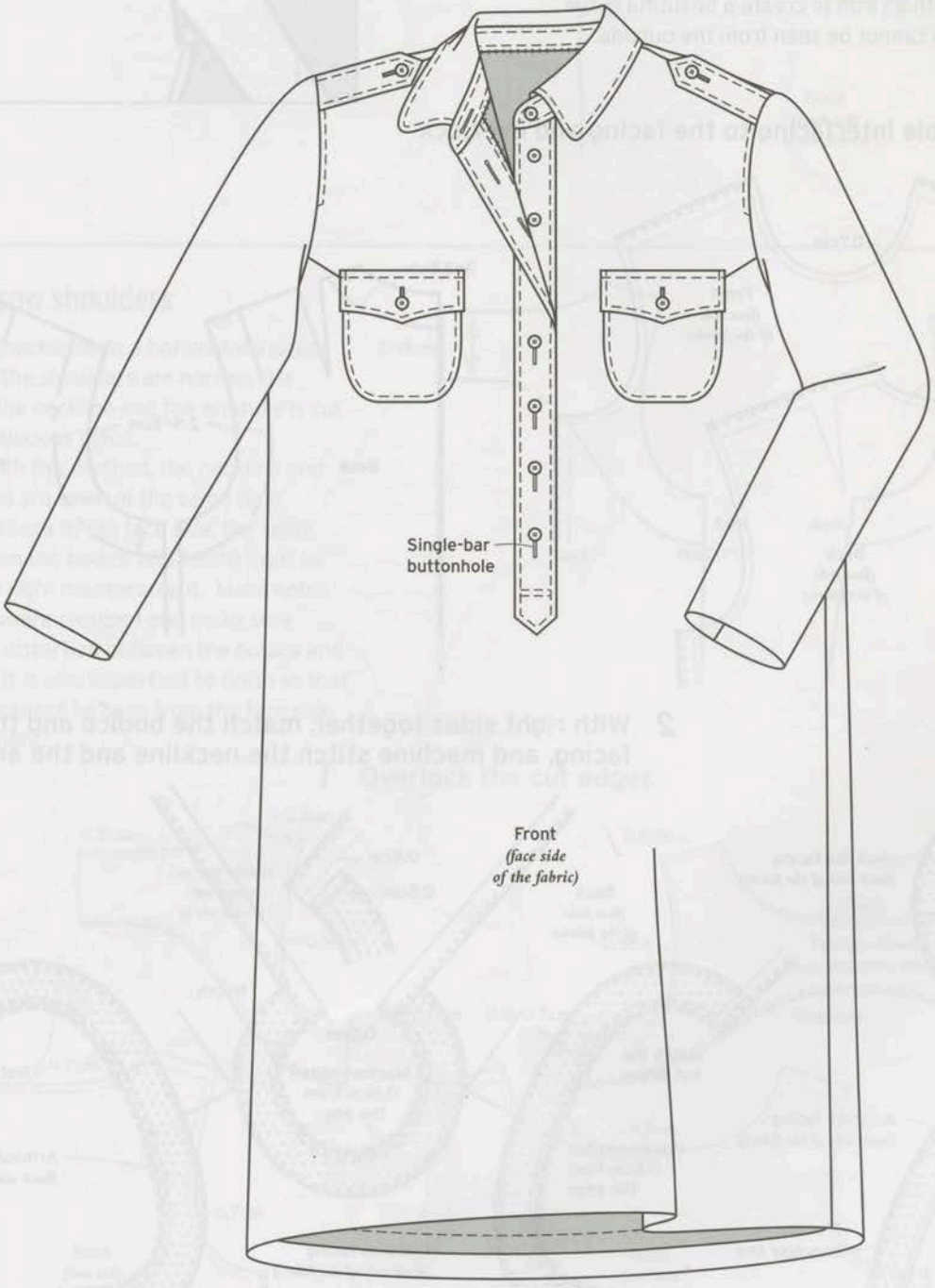
14 Finish the lining

Trim the excess seam allowances on the lining fabric of the tab to 1cm, make a notch in the corners below the tab, fold the seam allowances, baste and hem.

Make notches in the seam allowances of the neckline and the armhole, fold over, baste and hem.



15 Make buttonholes and sew on buttons

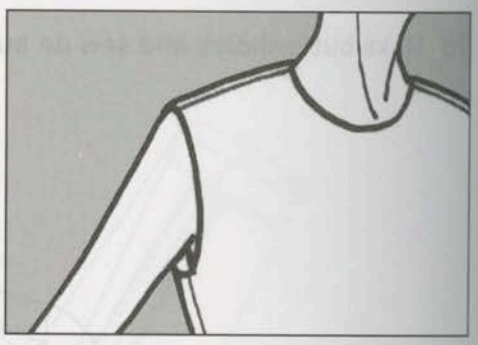


6. Sewing of Individual Parts

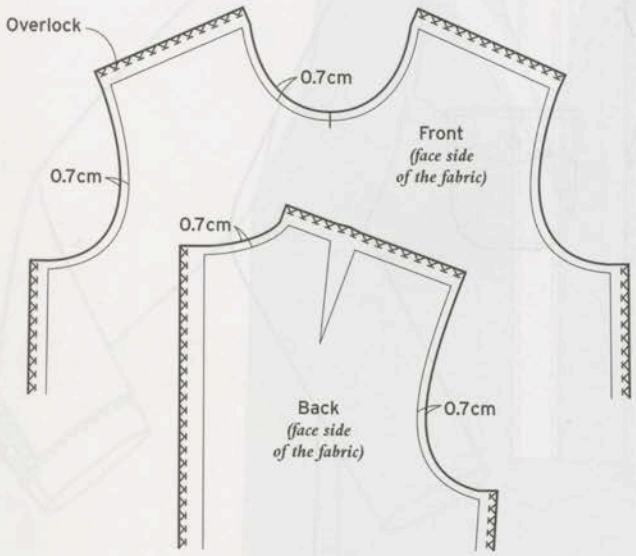
The following is an explanation of sewing techniques for individual parts

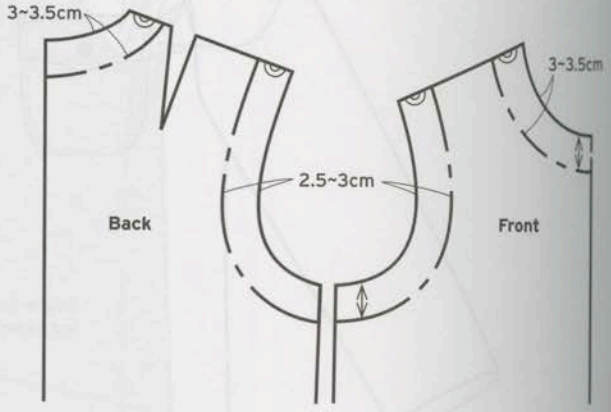
Finishing a sleeveless or collarless dress

It is important that the outline of the curve of a sleeveless or collarless dress be finished according to the pattern. Make notches so that the parts of the garment that are cut on the bias do not stretch and so that the seam allowances on parts that are cut on the length-wise and cross-wise grain do not pucker. Shape with an iron to create a beautiful curve ensuring that the facing cannot be seen from the outside.

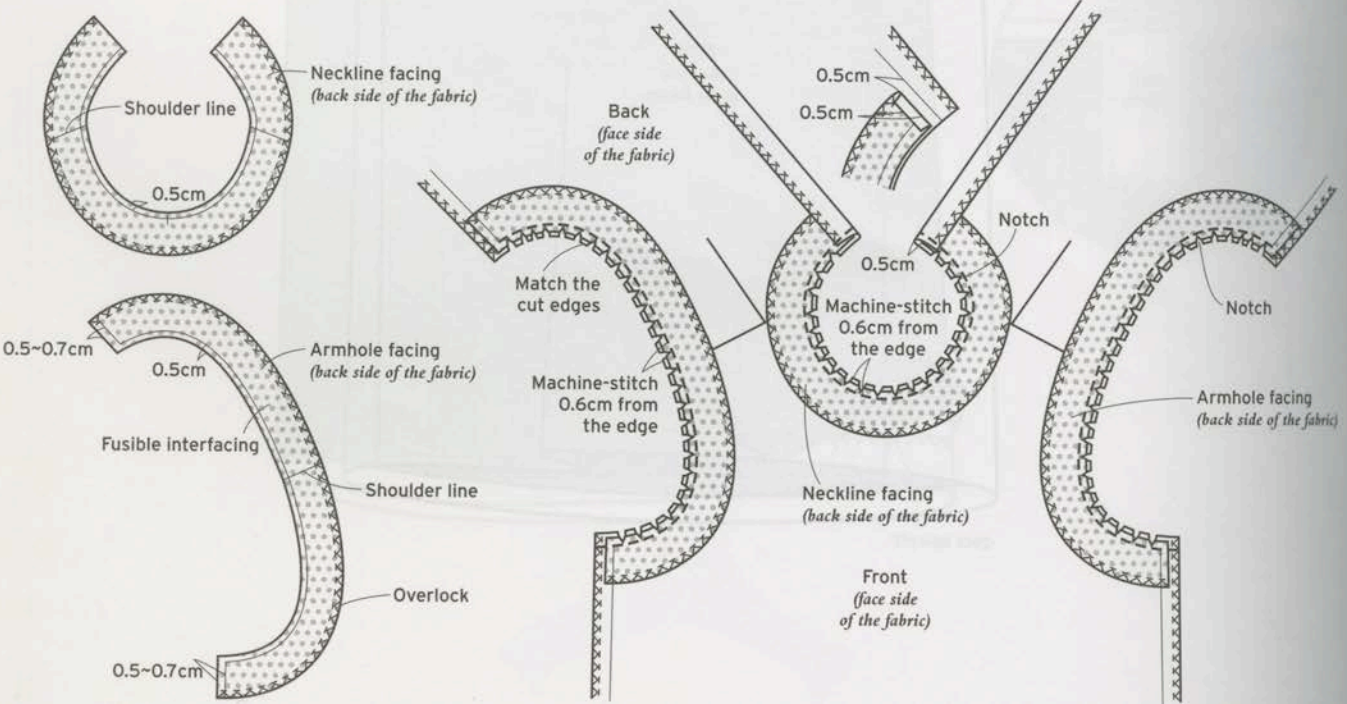


1 Attach the fusible interfacing to the facing and overlock

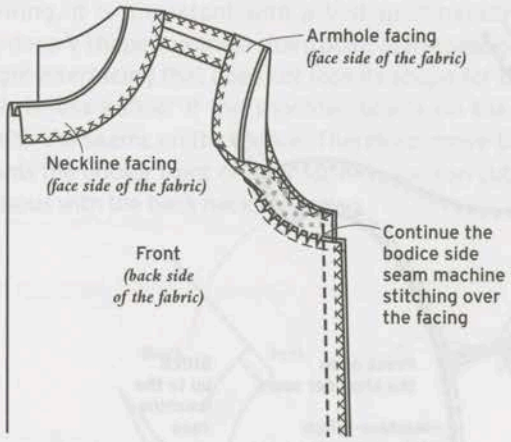




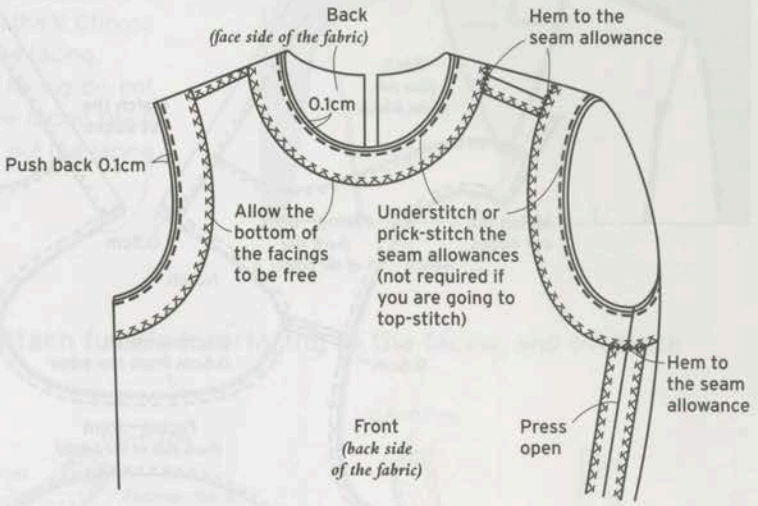
2 With right sides together, match the bodice and the facing, and machine stitch the neckline and the armhole



3 Sew the sides

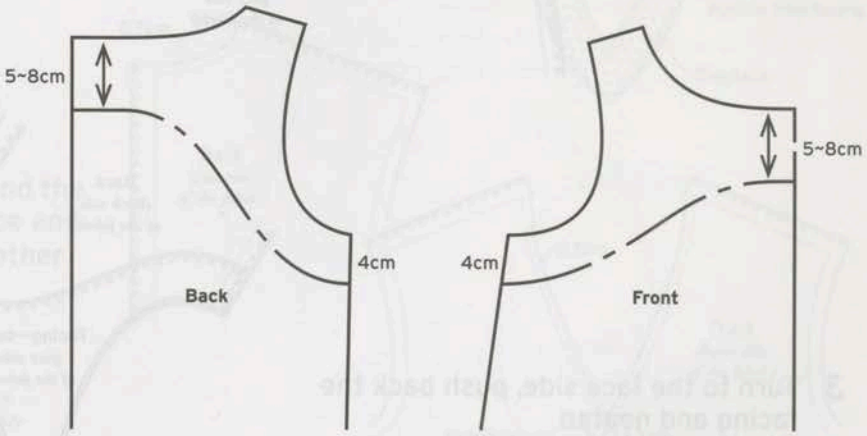


4 Push back the facing, press with an iron and understitch the seam allowances

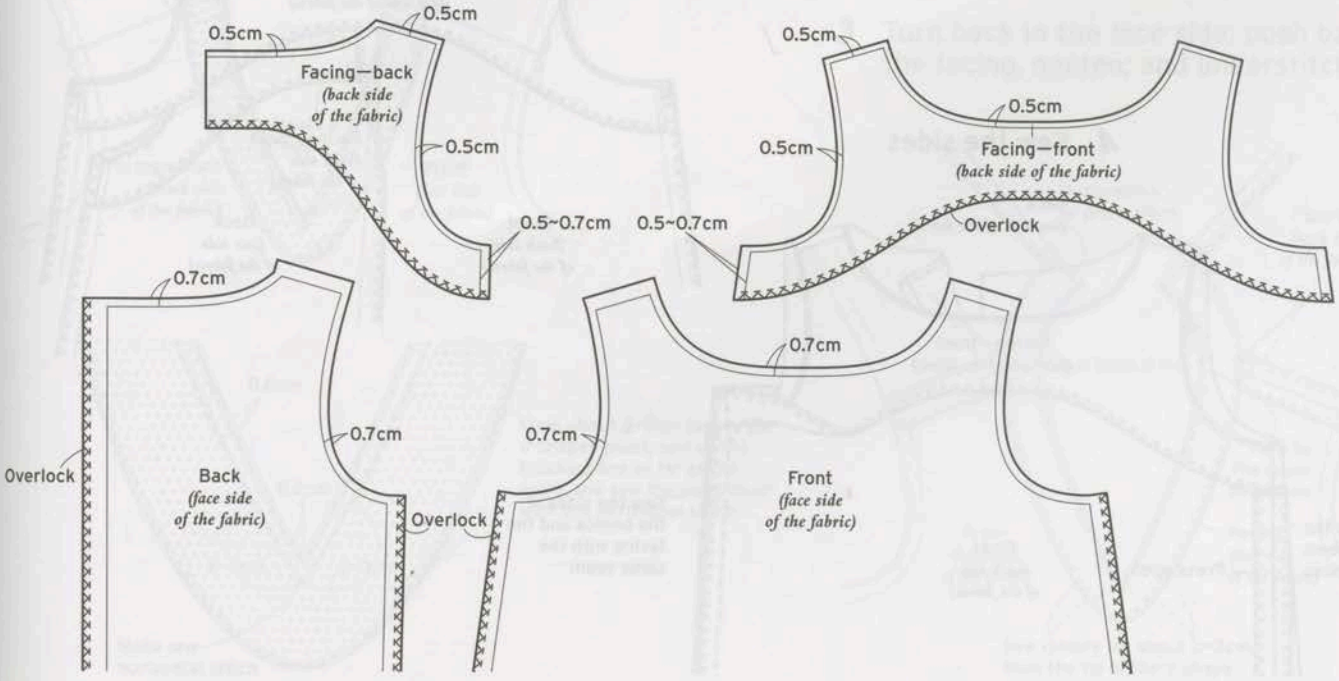


With narrow shoulders

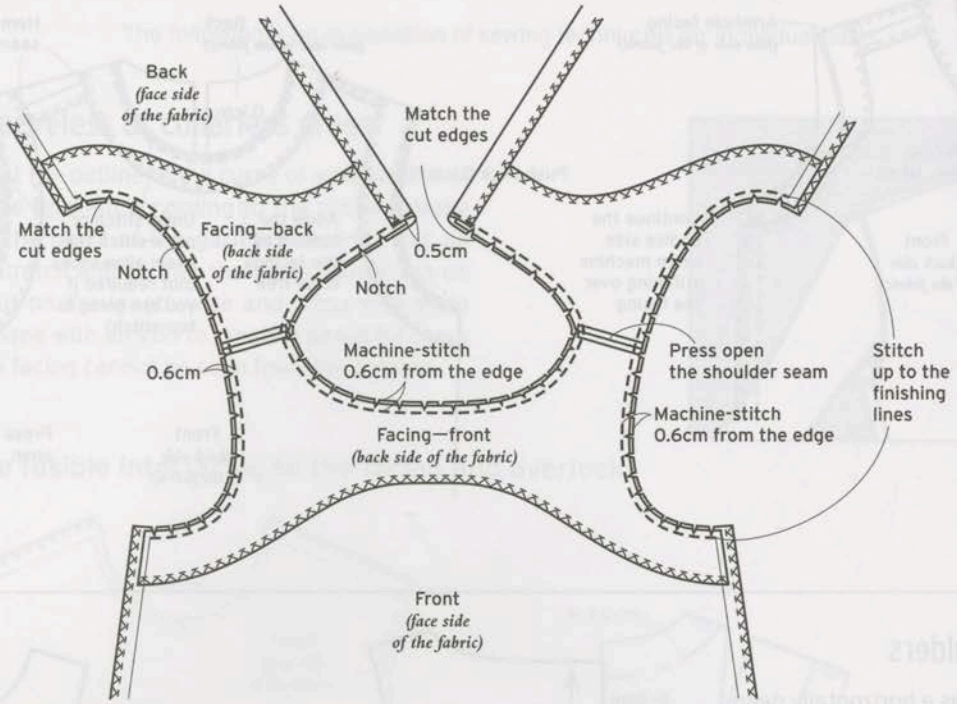
Where the neckline has a horizontally deep scoop and the shoulders are narrow, the facing for the neckline and the armhole is cut as one continuous piece.
Because with this method, the neckline and the armhole are sewn at the same time and turned back to the face side, the seam allowance on the bodice and facing must be exactly the right measurement. Make notch markings where required and make sure there is no distortion between the bodice and the facing. It is also important to finish so that the facing cannot be seen from the face side of the garment.



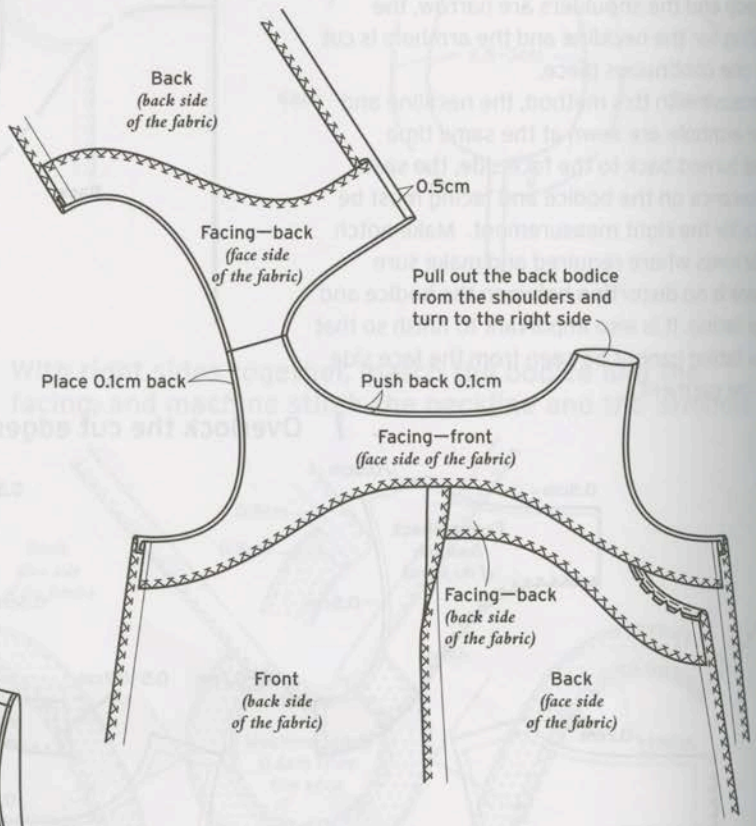
1 Overlock the cut edges



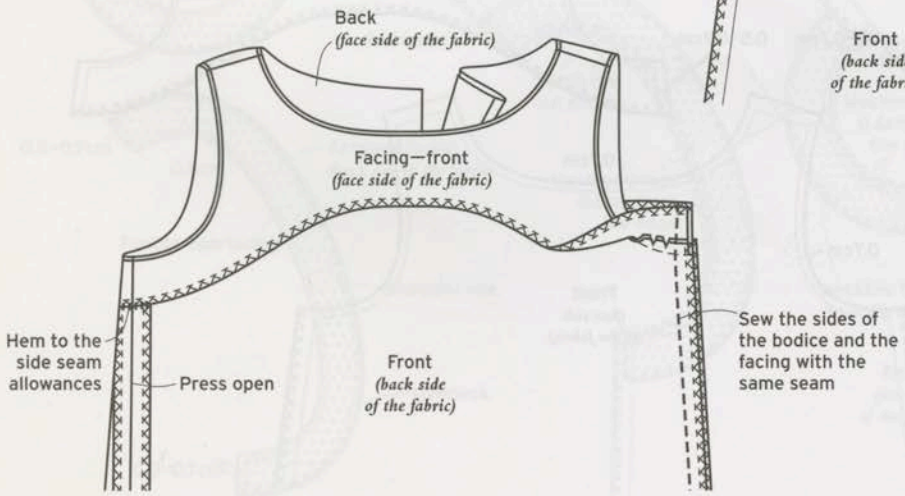
2 Sew the shoulders of the bodice and the facing separately, match the bodice and the facing with the face sides together and machine stitch the neckline and the armhole



3 Turn to the face side, push back the facing and neaten

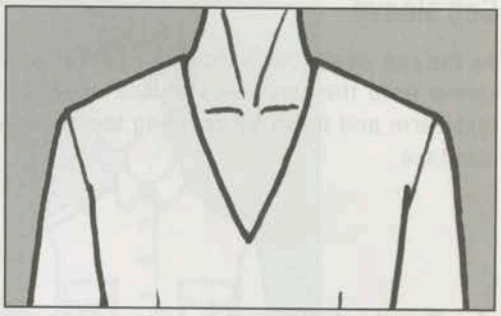


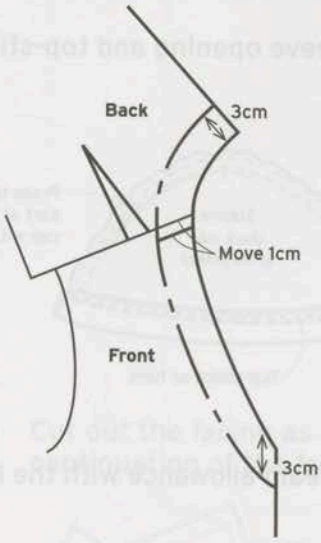
4 Sew the sides


Back
(face side of the fabric)
Facing—front
(face side of the fabric)
Hem to the side seam allowances
Press open
Front
(back side of the fabric)
Sew the sides of the bodice and the facing with the same seam

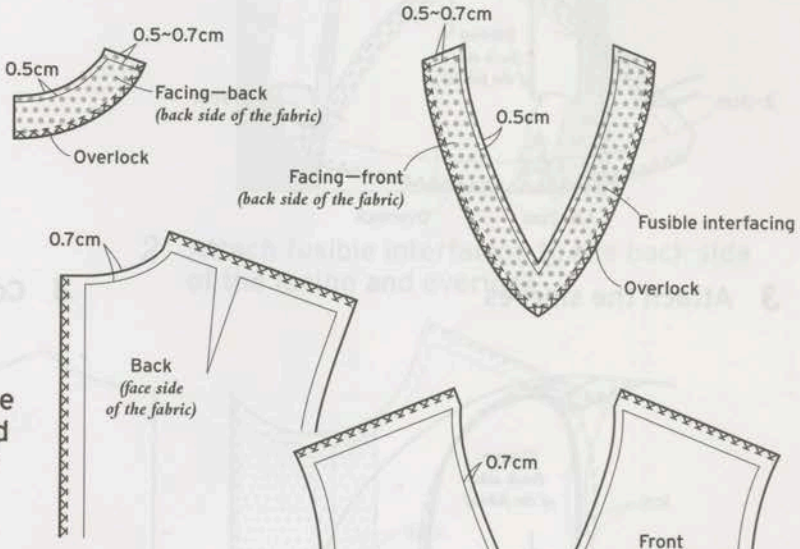
Finishing a V-neckline

When sewing, it is important with a V-shaped neckline to create a vertically deep V shape line and a sharp point at the base of the V. Choose light-weight interfacing that does not lose its shape for the facing.
The finish is less bulkier if the shoulder seams on the facing do not overlap with the seams on the bodice. Therefore, move the facing seam 1cm towards the bodice front or alternatively, you can cut out the facing as continuous with the back neckline facing.

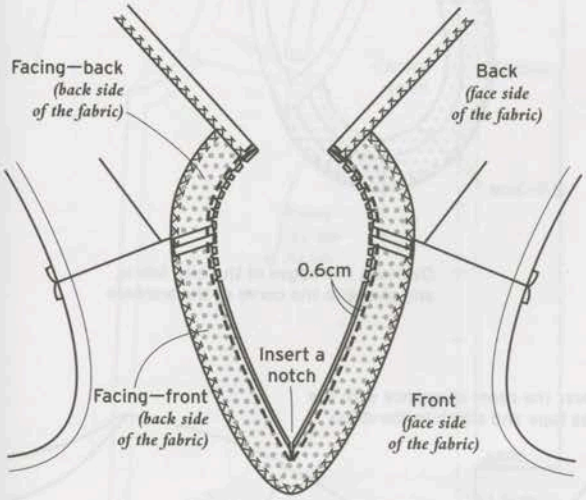


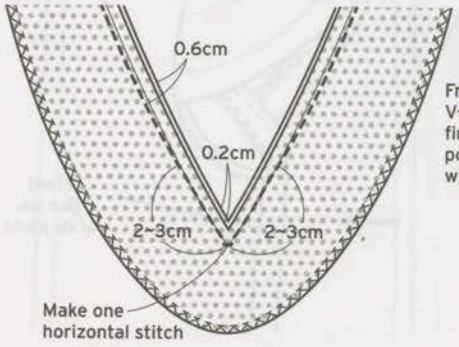


1 Attach fusible interfacing to the facing and overlock

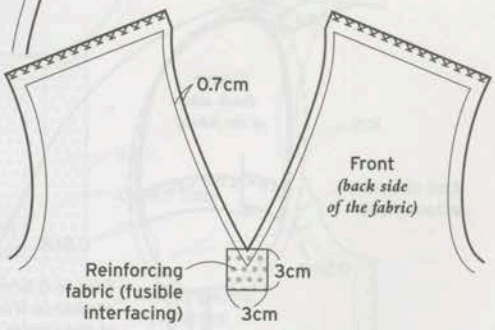


2 Sew the shoulders of the bodice and the facing separately, match the bodice and the facing with the face sides together and machine stitch the neckline

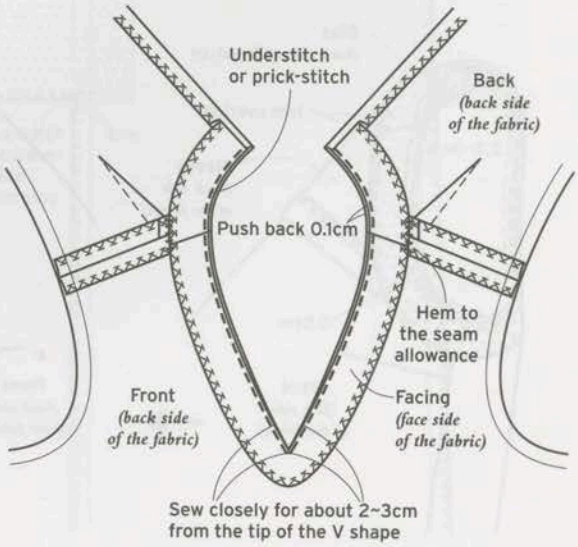




From about 2~3cm before the V-shaped point, sew on the finishing line as far as the point, and sew the point itself with one horizontal stitch

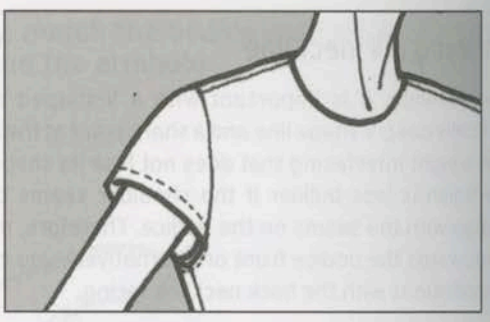


3 Turn back to the face side; push back the facing, neaten; and understitch

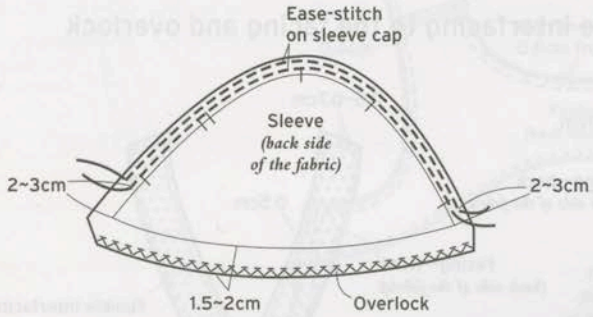


Cap sleeve

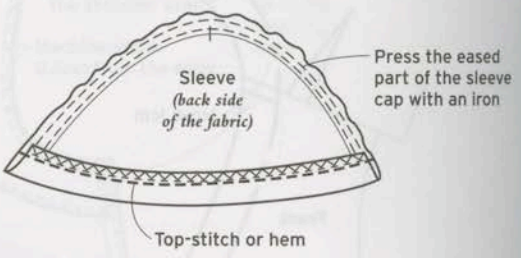
As the cap sleeve has almost no underarm portion, sew the sleeve onto the sleeveless bodice up to the curve of the underarm and finish by covering the seam allowance with bias tape.



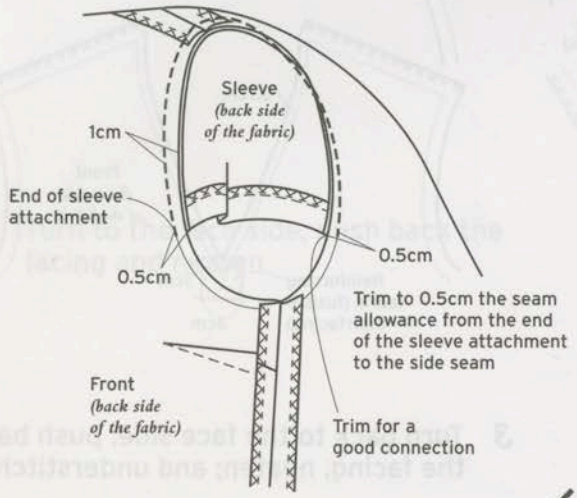
1 Overlock the seam allowances on the sleeve opening and ease-stitch along the sleeve cap



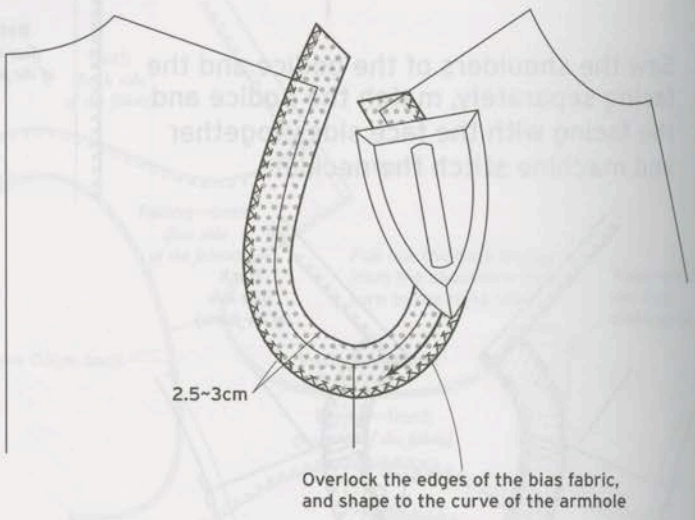
2 Fold the sleeve opening and top-stitch

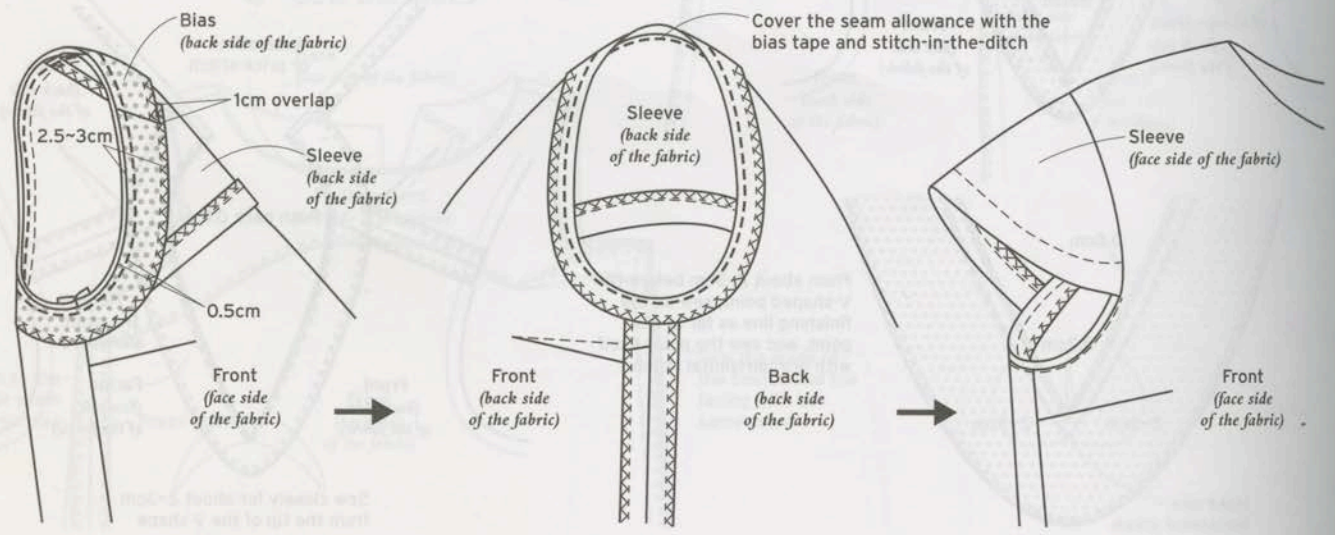


3 Attach the sleeves


Sleeve (back side of the fabric)
1cm
End of sleeve attachment
0.5cm
0.5cm
Trim to 0.5cm the seam allowance from the end of the sleeve attachment to the side seam
Front (back side of the fabric)
Trim for a good connection

4 Cover the seam allowance with the bias fabric

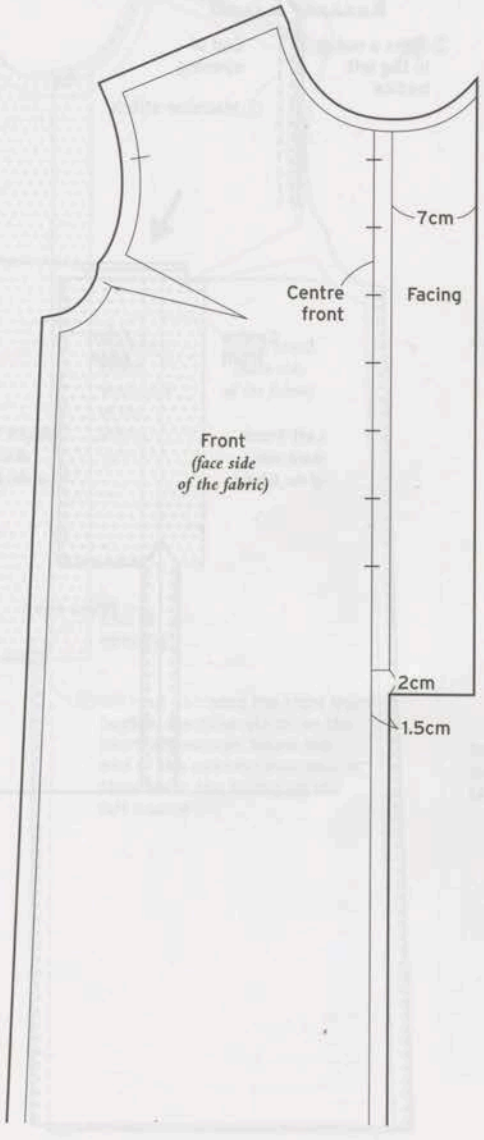



Bias (back side of the fabric)
1cm overlap
2.5~3cm
Sleeve (back side of the fabric)
0.5cm
Front (face side of the fabric)
Cover the seam allowance with the bias tape and stitch-in-the-ditch
Sleeve (back side of the fabric)
Front (back side of the fabric)
Back (back side of the fabric)
Sleeve (face side of the fabric)
Front (face side of the fabric)

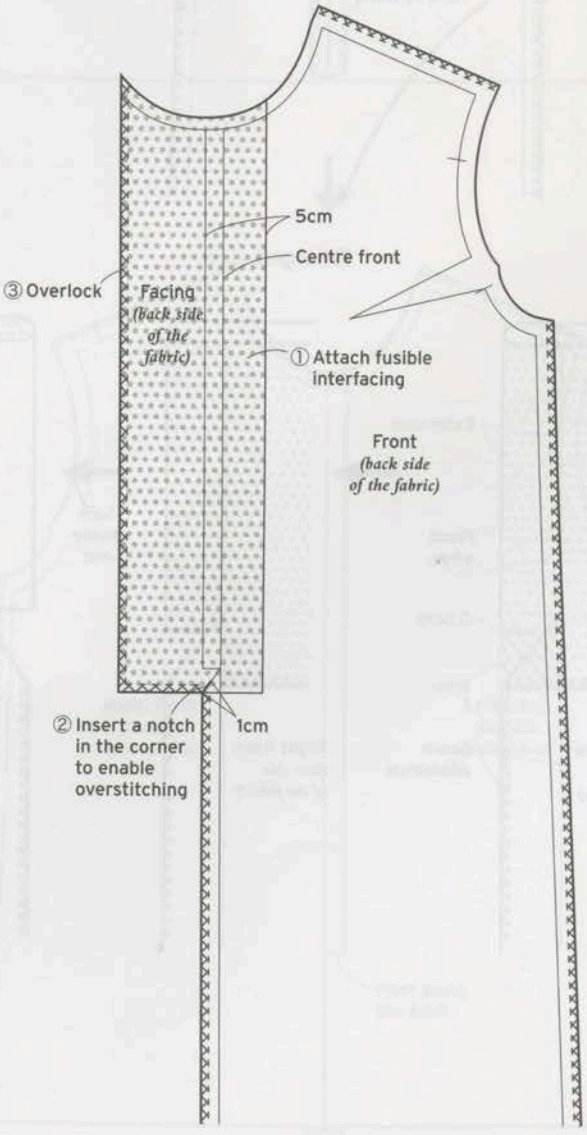
Making a front opening on the seam

An opening where the button extension and the facing are cut and sewn as an extension of the centre front seam. The end of the opening forms a right angle at the end of the button extension, and the centre front seam continues down from the end of the opening.

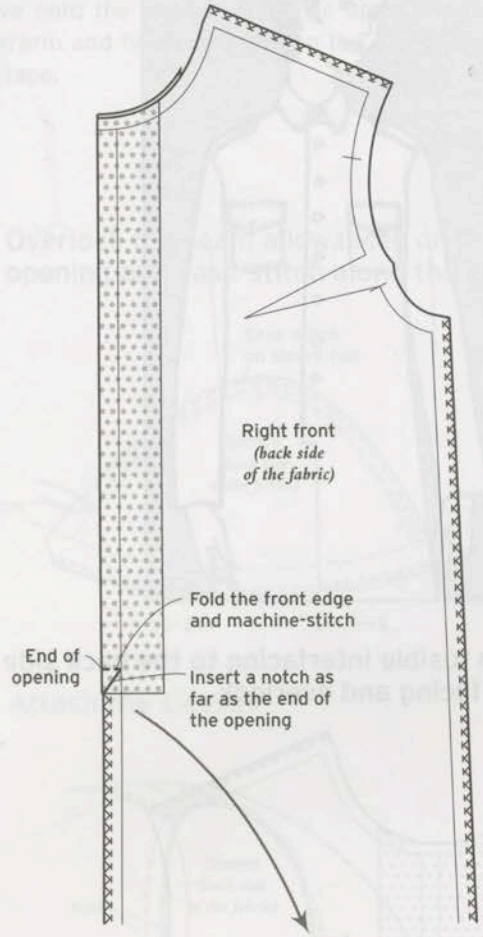
1 Cut out the facing as a continuation of the front edge



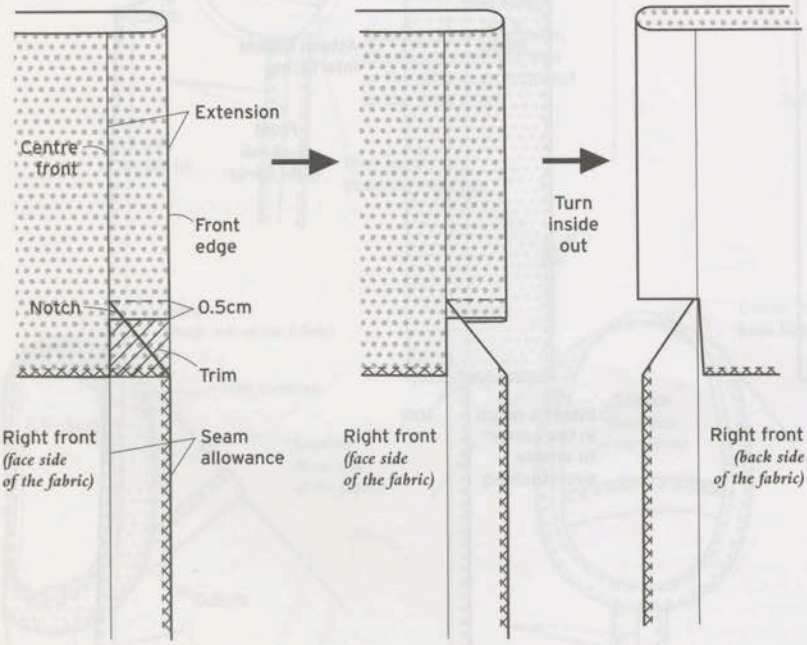
2 Attach fusible interfacing to the back side of the facing and overlock



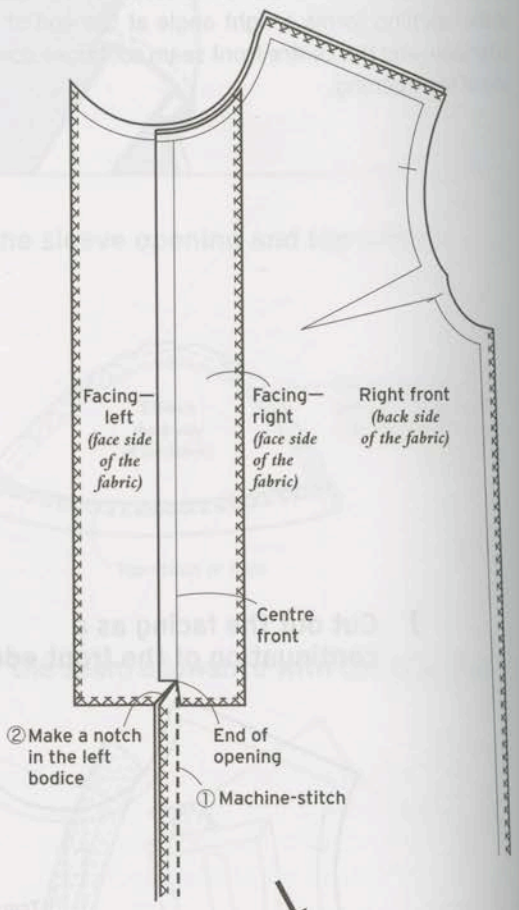
3 Make the end of the opening on the right front

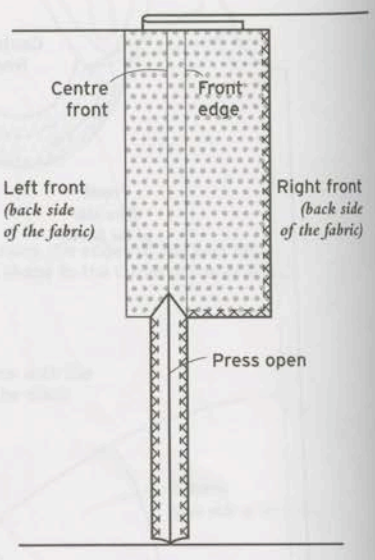


Enlarged view

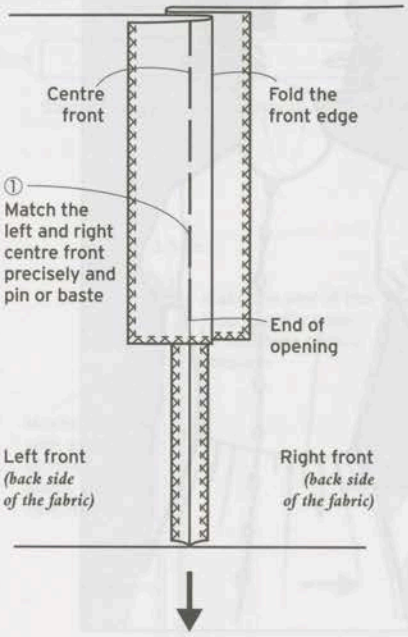


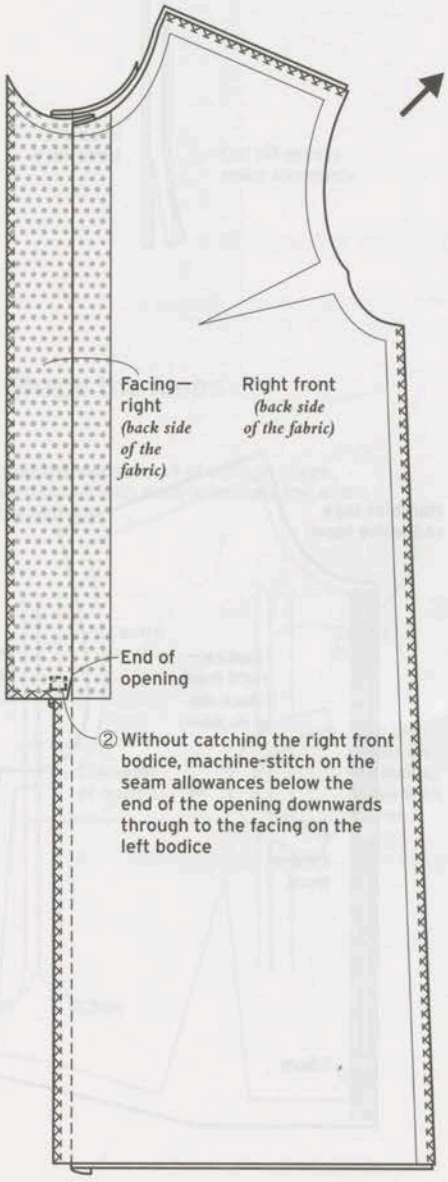
4 Place the left and right bodice pieces on top of each other and sew the centre front seam from the end of the opening

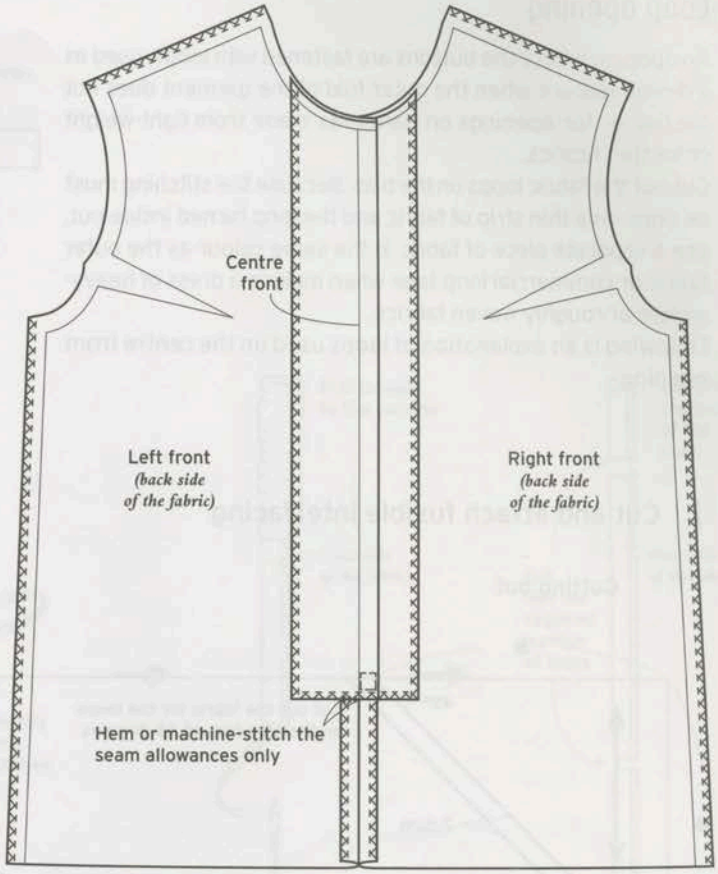


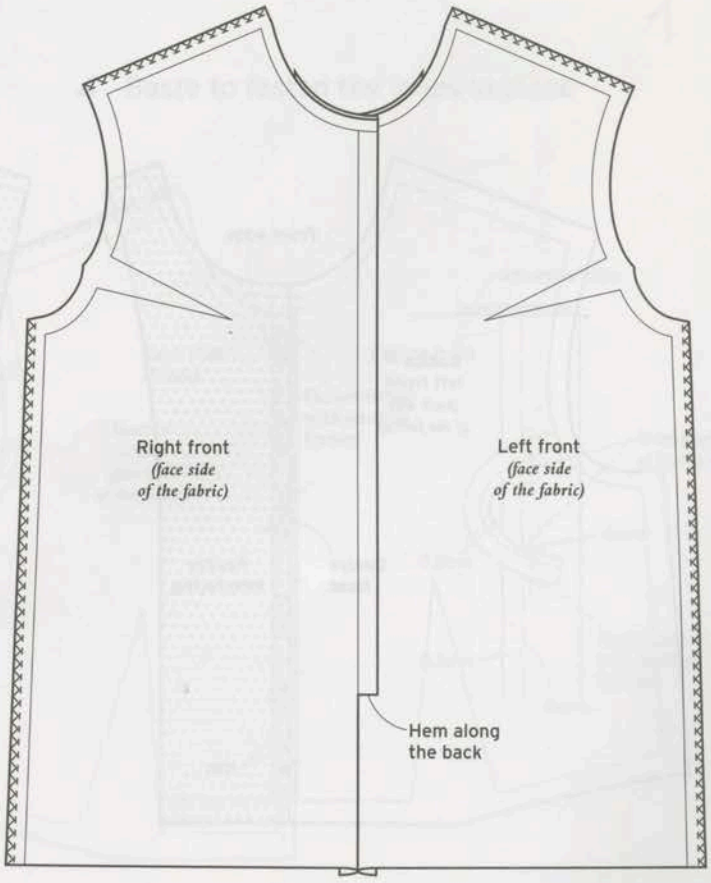


5 Match the left and right centre front precisely and machine stitch the seam allowances at the end of the opening


Centre front
Fold the front edge
① Match the left and right centre front precisely and pin or baste
End of opening
Left front (back side of the fabric)
Right front (back side of the fabric)


Facing—right (back side of the fabric)
Right front (back side of the fabric)
End of opening
② Without catching the right front bodice, machine-stitch on the seam allowances below the end of the opening downwards through to the facing on the left bodice


Centre front
Left front (back side of the fabric)
Right front (back side of the fabric)
Hem or machine-stitch the seam allowances only



Loop opening

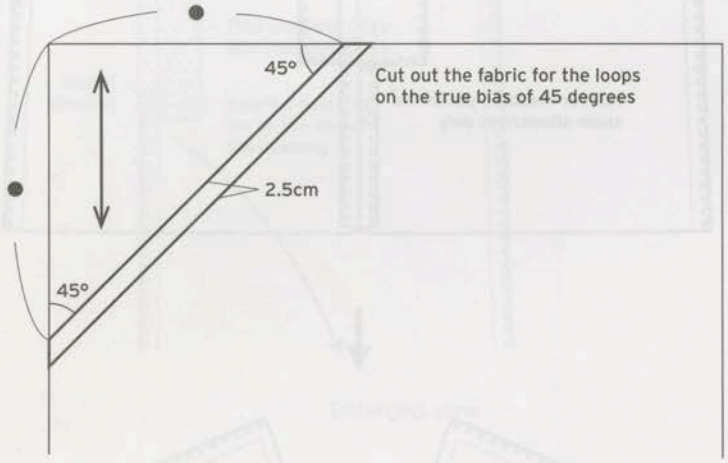
An opening where the buttons are fastened with loops, used as a design feature when the outer fold of the garment does not overlap or for openings on garments made from light-weight or knitted fabrics.

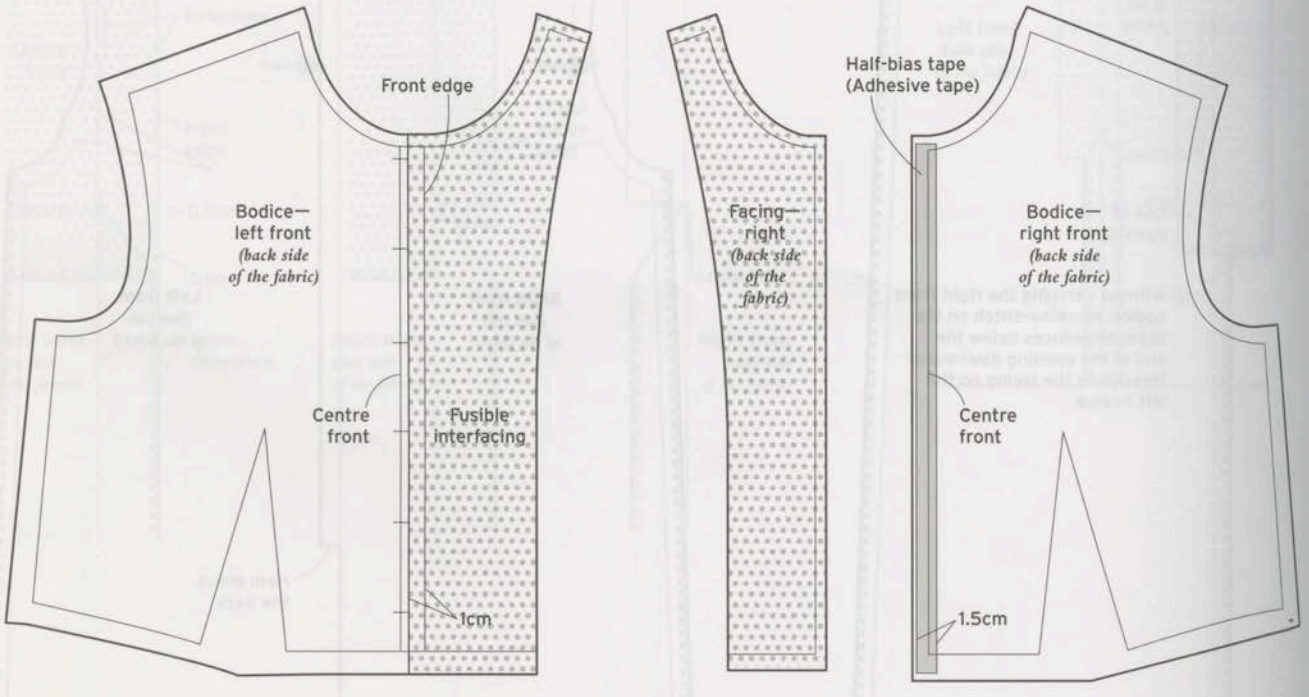
Cut out the fabric loops on the bias. Because the stitching must be done on a thin strip of fabric and the loop turned inside out, use a separate piece of fabric in the same colour as the outer fabric or commercial loop tape when making a dress of heavy-weight or roughly woven fabrics.

Following is an explanation of loops used on the centre front opening.

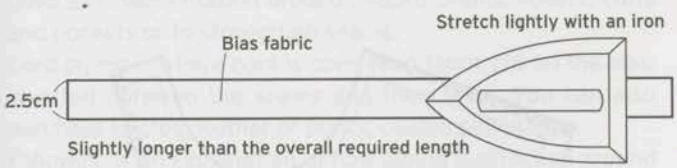
1 Cut and attach fusible interfacing

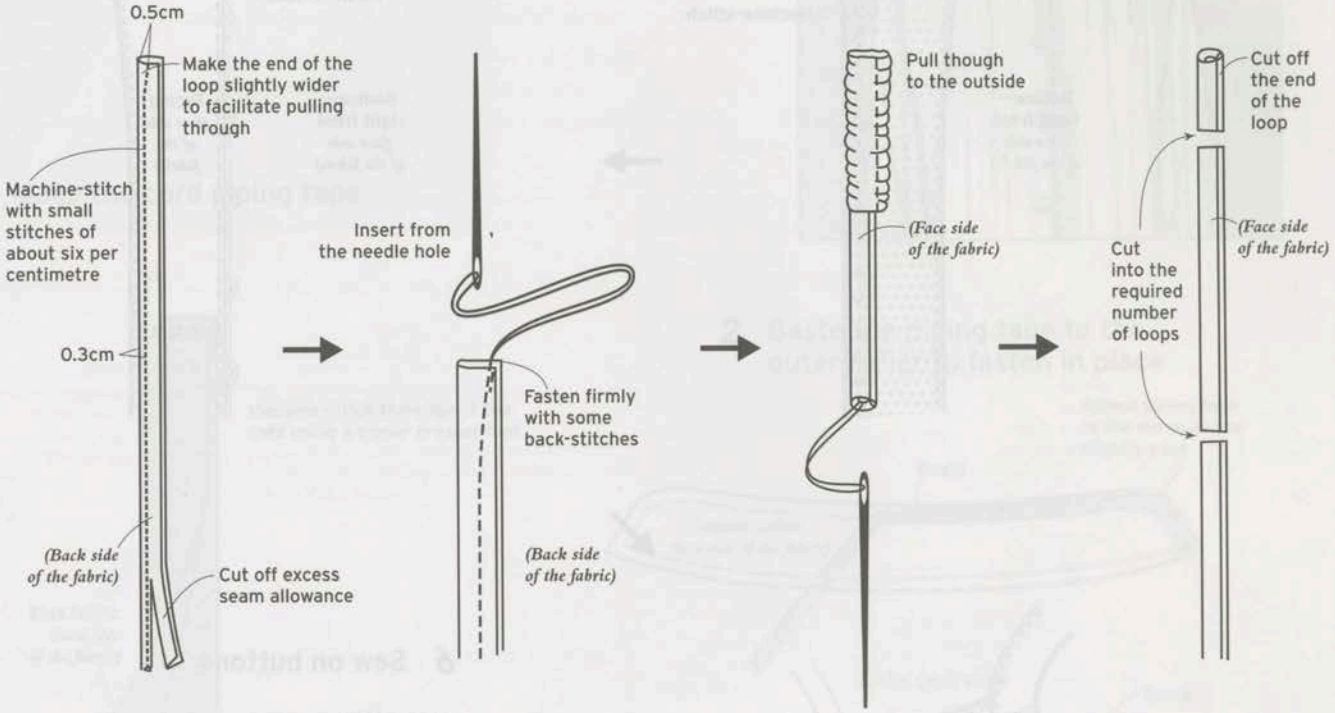
Cutting out





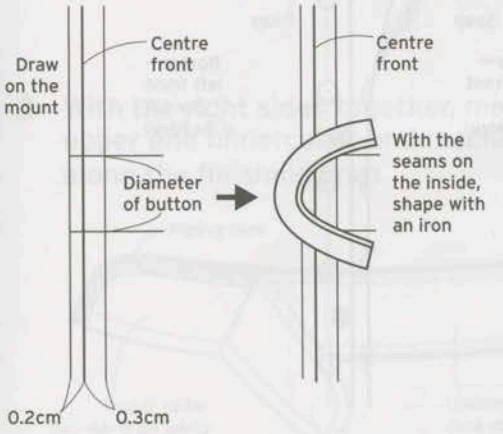
2 Make the fabric loops



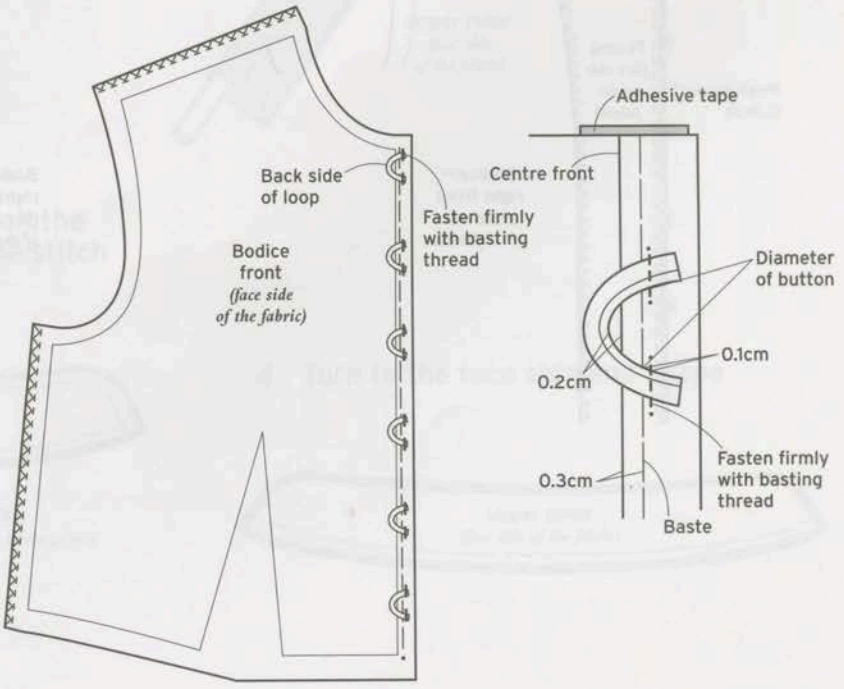

0.5cm
Make the end of the loop slightly wider to facilitate pulling through
Machine-stitch with small stitches of about six per centimetre
0.3cm
(Back side of the fabric)
Cut off excess seam allowance
Insert from the needle hole
Fasten firmly with some back-stitches
(Back side of the fabric)
Pull though to the outside
(Face side of the fabric)
Cut off the end of the loop
Cut into the required number of loops
(Face side of the fabric)

3 Shape the loops

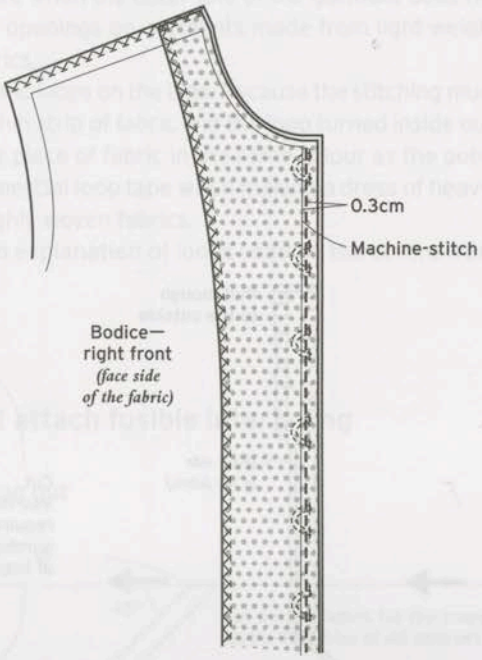
So that the loops are all of uniform shape, make a mount with lines to indicate the width of the buttons

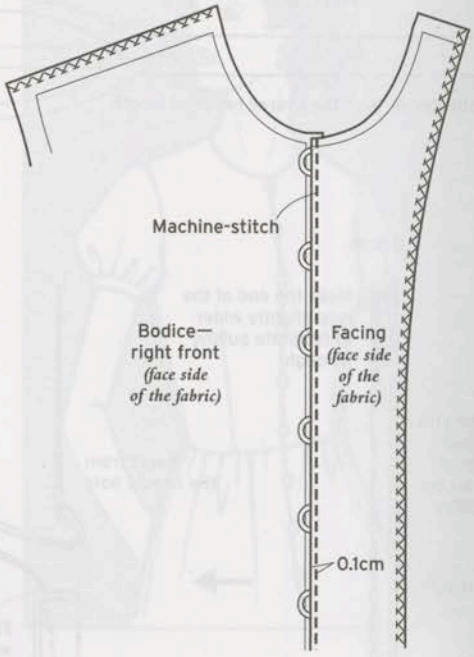


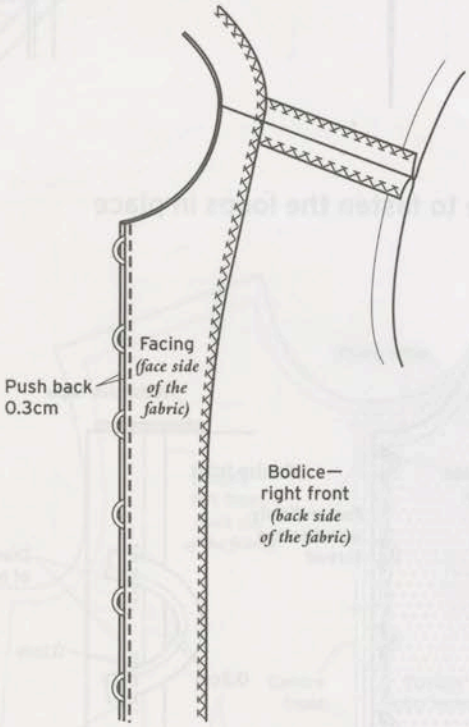
4 Baste to fasten the loops in place



5 With the right side of the facing on the inside sew the centre front

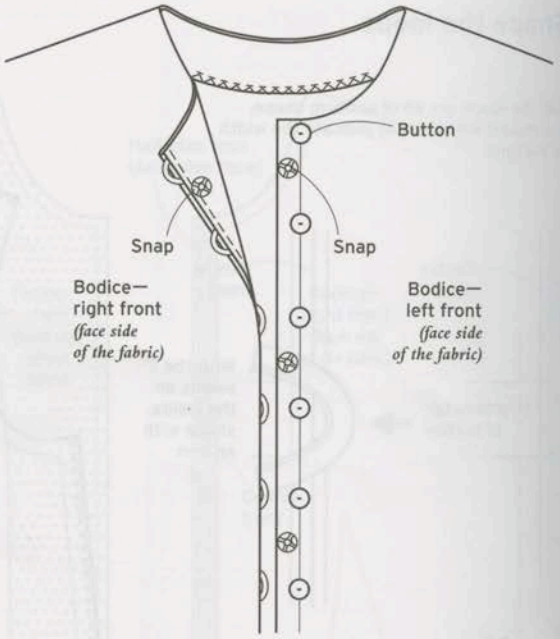






6 Sew on buttons

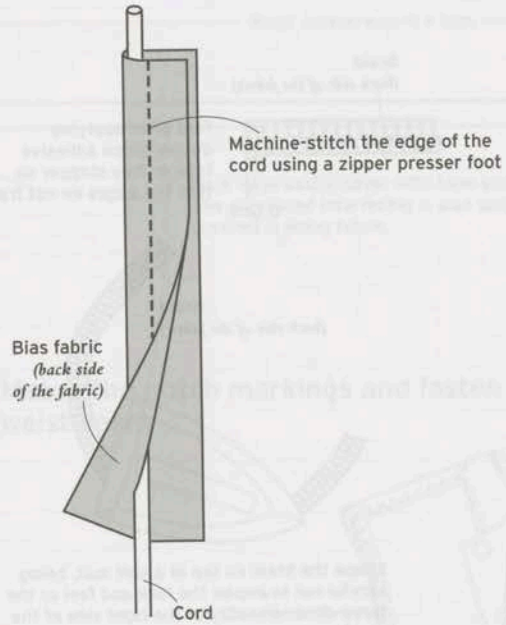
Attach snaps to prevent the centre from slipping out of position



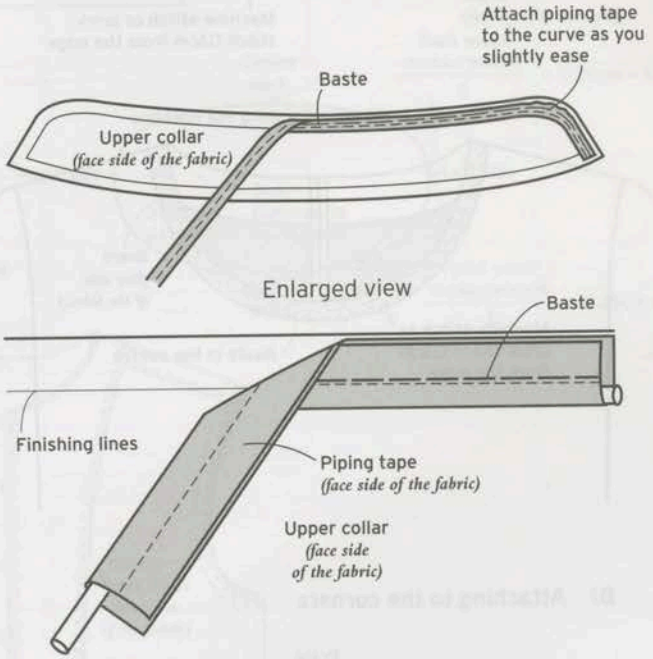
Piping

Used as ornamentation around shaped seams, collars, cuffs and pockets or to strengthen seams.
Cord piping is where cord is covered in fabric cut on the bias, inserted between the seams and then sewn. You can also purchase knitted, leather or plastic-coated piping tape.
Following is an explanation of how piping is attached around the edge of a standing collar.

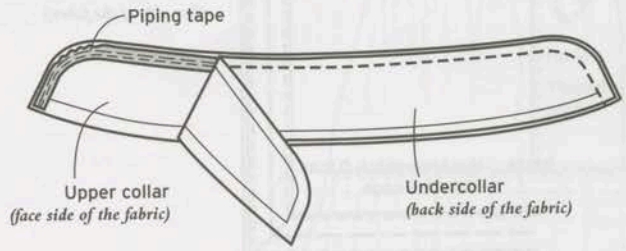
1 Make the cord piping tape



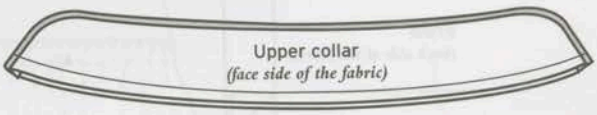
2 Baste the piping tape to the outer collar to fasten in place



3 With the right sides together, match the upper and undercollar and machine stitch along the finishing lines



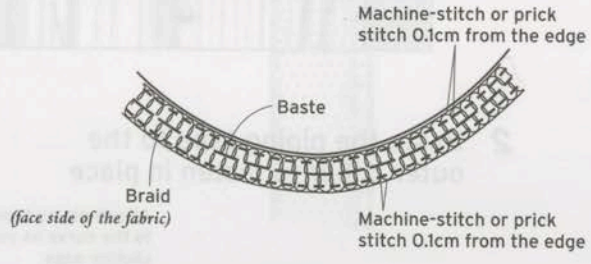
4 Turn to the face side and shape

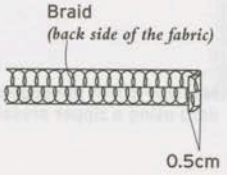


Attaching braid

Braid is a cord-shaped, narrow decorative fabric band that is sewn onto necklines, front edges and sleeve openings and around pockets. Braid comes in many forms depending on the fabric used and the way it is woven: flat, sporty-looking braid to gorgeous, three-dimensional braid.
Attach either by hand (hemming or prick stitching) or by machine stitching. It is important to attach the braid in a way that its effect is enhanced.

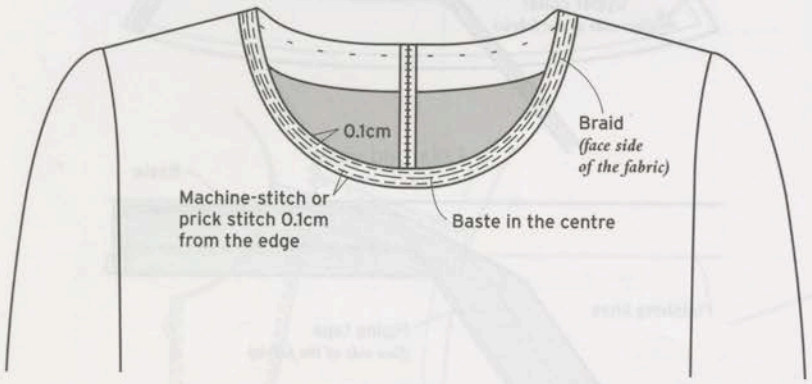
A) When attaching to the curve of the neckline

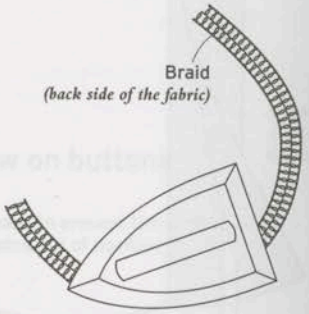

Machine-stitch or prick stitch 0.1cm from the edge
Baste
Braid
(face side of the fabric)
Machine-stitch or prick stitch 0.1cm from the edge



Fold after applying double-sided adhesive tape or fray stopper so that the edges do not fray

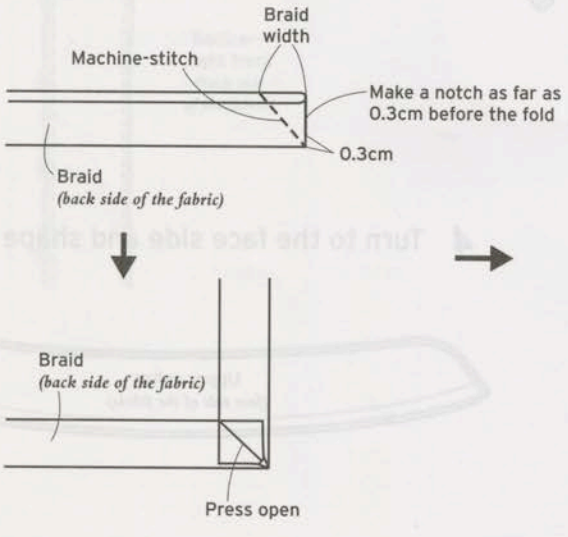
Attach the braid after finishing the neckline

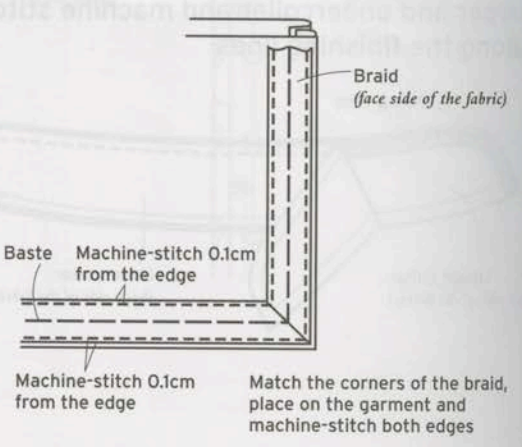




Shape the braid on top of a soft mat, being careful not to impair the look and feel or the three-dimensionality of the right side of the braid.
Match the braid to the shape of the neckline on the face side, and shape with an iron.

B) Attaching to the corners





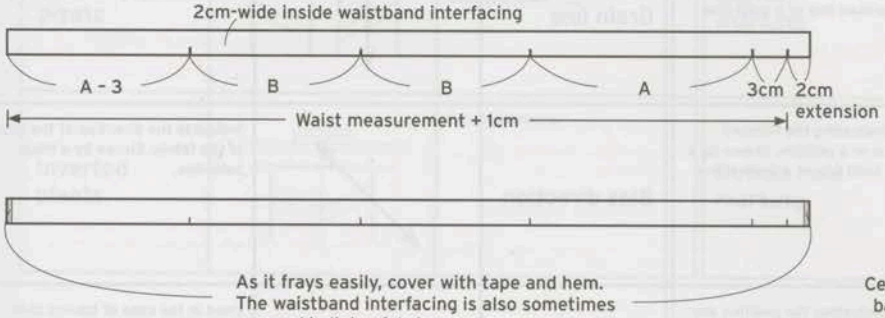
Match the corners of the braid, place on the garment and machine-stitch both edges

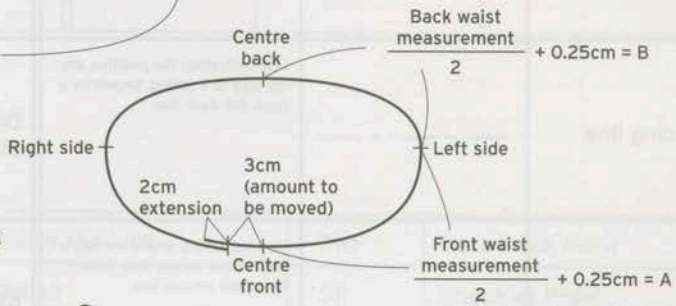
Attaching an inner waistband

An inner waistband is often attached to the back of the waist line of a dress to provide stability for designs that contain blousing, and show off the silhouette of the blousing attractively, as well as to prevent excessive stress on the outer fabric. The inner waistband is made in a smaller size than the finished measurement of the waist of the dress.

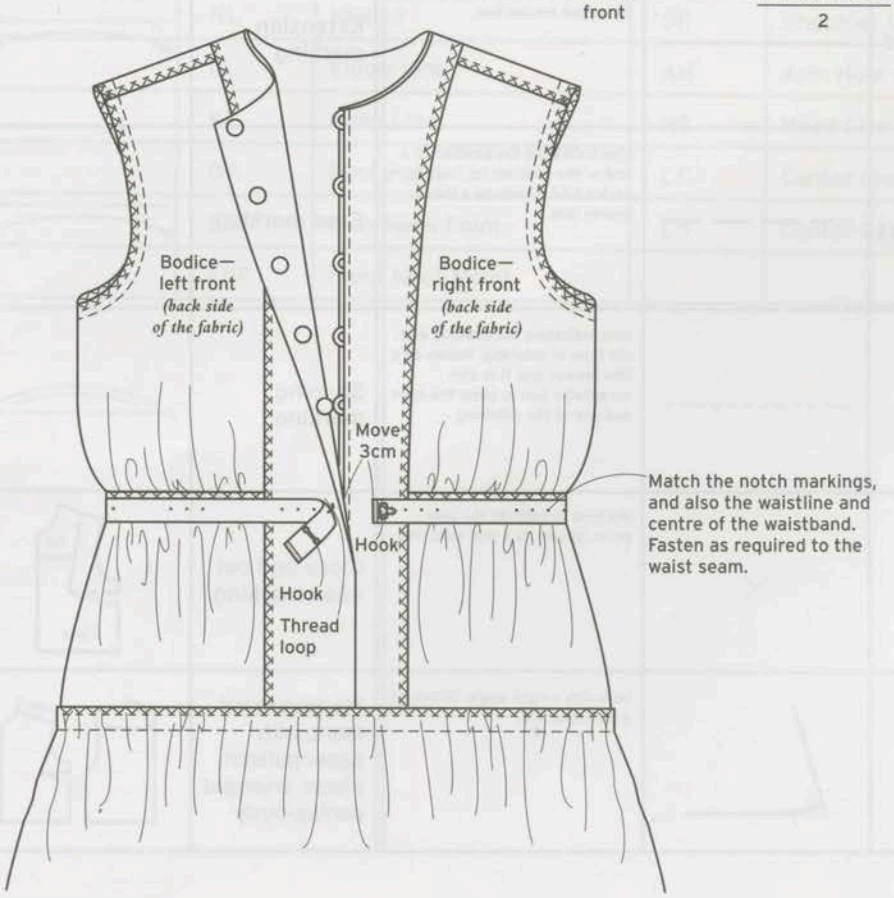
1 Make notch markings on the inner waistband

Make notch marking on the dress and the inner waistband taking care to see that the overlapping portion of the waistband is either to the left or the right of the centre front.


2cm-wide inside waistband interfacing
A - 3
B
B
A
3cm
2cm extension
Waist measurement + 1cm
As it frays easily, cover with tape and hem. The waistband interfacing is also sometimes covered in lining fabric.


Centre back
Back waist measurement / 2 + 0.25cm = B
Right side
Left side
3cm (amount to be moved)
2cm extension
Centre front
Front waist measurement / 2 + 0.25cm = A

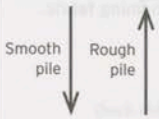
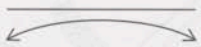
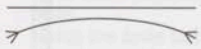
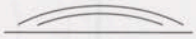
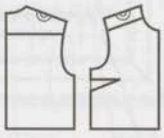
2 Match the notch markings and fasten to the waist seam

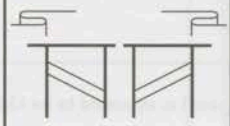
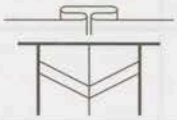

Bodice— left front (back side of the fabric)
Bodice— right front (back side of the fabric)
Move 3cm
Hook
Hook
Thread loop
Match the notch markings, and also the waistline and centre of the waistband. Fasten as required to the waist seam.

Symbols related to the instructions on drawings (Bunka-style)

These symbols help to make the instructions on flat drawings easy to understand.

Instructions and corresponding symbol marks

Instructions	Symbol marks	Summary	Instructions	Symbol marks	Summary
Guide line		Line that acts as a guide when drawing other lines. Shown by a thin solid line or a broken line.	Marking to indicate intersections of lines		Indicates that the left and right lines intersect. Shown by a thin solid line.
Sector line		Line indicating that one line of a fixed length has been divided into equal lengths. Shown by a thin broken line or a solid line.	Grain line		Indicates that cross-wise grain of the fabric runs in the direction of the arrow. Shown by a thick solid line.
Finishing line		Line indicating the finished outline of a pattern. Shown by a thick solid line or a broken line.	Bias direction		Indicates the direction of the bias of the fabric. Shown by a thick solid line.
Facing line		Line indicating the position and the size of a facing. Shown by a thick dot-dash line.	Direction of pile		Used in the case of fabrics that have a pile or a sheen. Indicates the direction of the pile. Shown by a thick solid line.
Cut on the fold		Line indicating where the fabric is to be cut on the fold. Shown by a thick broken line.	Extension marking		Indicates the part to be extended.
Fold back line Fold peak line		Line indicating the position of a fold or the position for folding back a fold. Shown by a thick broken line.	Ease marking		Indicates the part to be eased.
Stitching line		Line indicating the position and the type of stitching. Shown by a thin broken line. It is also acceptable just to show the start and end of the stitching.	Shaping marking		Indicates the part to be shaped.
Bust point (BP)		Marking to indicate the bust point. Shown by a thin solid line.	Close and cut open marking		Indicates that the paper pattern is to be folded along the dotted lines and cut open along the solid line.
Right angle marking		Indicates a right angle. Shown by a thin solid line.	Marking to cut fabric with paper pattern pieces arranged contiguously		Indicates that the paper pattern pieces are to be arranged contiguously when cutting out the fabric.

Instructions	Symbol marks	Summary	Instructions	Symbol marks	Summary
Notch		Alignment markings Marking to prevent misalignment when sewing together two pieces of fabric.	Tucks		Draw one diagonal line sloping downwards towards the hem. Indicates that the higher line folds over the lower line.
One-way pleats		Draw two diagonal lines sloping downwards towards the hem. Shows that the higher line folds over the lower line.	Button marking		Indicates the position of buttons.
Inverted pleats		Same as above.	Button hole marking		Indicates the position of button holes.

Abbreviations used

B	Bust	MHL	Middle Hip Line	BNP	Back Neck Point
UB	Under Bust	HL	Hipline	SP	Shoulder Point
W	Waist	EL	Elbow Line	AH	Arm Hole
MH	Middle Hip	KL	Knee Line	HS	Head Size
H	Hip	BP	Bust Point	CF	Center Front
BL	Bustline	SNP	Side Neck Point	CB	Center Back
WL	Waistline	FNP	Front Neck Point		

Referential measurements

Japanese Industrial Standards (JIS) sizes

Clothing sizes for adult women (JIS L 4005-1997)

Body type classification indicator

Body types are classified in the following way:

Body type	Meaning
A body type	Body type of person with hip size that has the highest rate of occurrence in each of the height and bust combinations shown when the height of Japanese adult women is classified into 142cm, 150cm, 158cm and 166cm, bust sizes between 74-92cm is divided at intervals of 3cm and between 92-104cm at intervals of 4cm
Y body type	Body type of a person whose hips are four centimetres smaller than body type A
AB body type	Body type of a person whose hips are four centimetres larger than body type A. However, bust is assumed to be 124cm or smaller
B body type	Body type of a person whose hips are eight centimetres larger than body type A

Types and names of sizes

Types and names of sizes classified by body type are as follows:

R	Symbol for a height of 158cm meaning Regular
P	Symbol for a height of 150cm meaning Petite
PP	Symbol for a height of 142cm, meaning Extra Petite
T	Symbol for a height of 166cm meaning Tall

Clothing sizes for adult women Body type A

Body type A: Height 142cm / Body type A: Height 150cm (Unit: cm)

Name				5APP	7APP	9APP	11APP	13APP	15APP	17APP	19APP	3AP	5AP	7AP	9AP	11AP	13AP	15AP	17AP	19AP	21AP
Basic physical measurements	Bust			77	80	83	86	89	92	96	100	74	77	80	83	86	89	92	96	100	104
	Hips			85	87	89	91	93	95	97	99	83	85	87	89	91	93	95	97	99	101
	Height			142								150									
Referential human body measurements	Waist	Generational classification	10	61	–	–	70	73	76	–	–	58	61	64	64	67	70	73	76	80	84
			20		64	67				80											
			30												67	70	73	76	80	84	88
			40	64	67	70						61	64	67							
			50				73	76	80	84											
			60								88	64			70	73	76	80	84	88	92
			70	67	70	73	76	80					67	70	73	76					

Body type A: Height 158cm / Body type A: Height 166cm (Unit: cm)

Name				3AR	5AR	7AR	9AR	11AR	13AR	15AR	17AR	19AR	3AT	5AT	7AT	9AT	11AT	13AT	15AT	17AT	19AT
Basic physical measurements	Bust			74	77	80	83	86	89	92	96	100	74	77	80	83	86	89	92	96	100
	Hips			85	87	89	91	93	95	97	99	101	87	89	91	93	95	97	99	101	103
	Height			158									166								
Referential human body measurements	Waist	Generational classification	10	58	61	61	64	67	70	73	76	80	61	61	64	64	67	70	73	76	80
			20											64							
			30	61		64	67	70	73	76	80	84	–	–		67	70	73	76	80	–
			40		64										–						
			50	64		67										70	73	–	–	–	
			60	–	–		70	73	76	80	84	88									
			70			–	–	76				–					–				

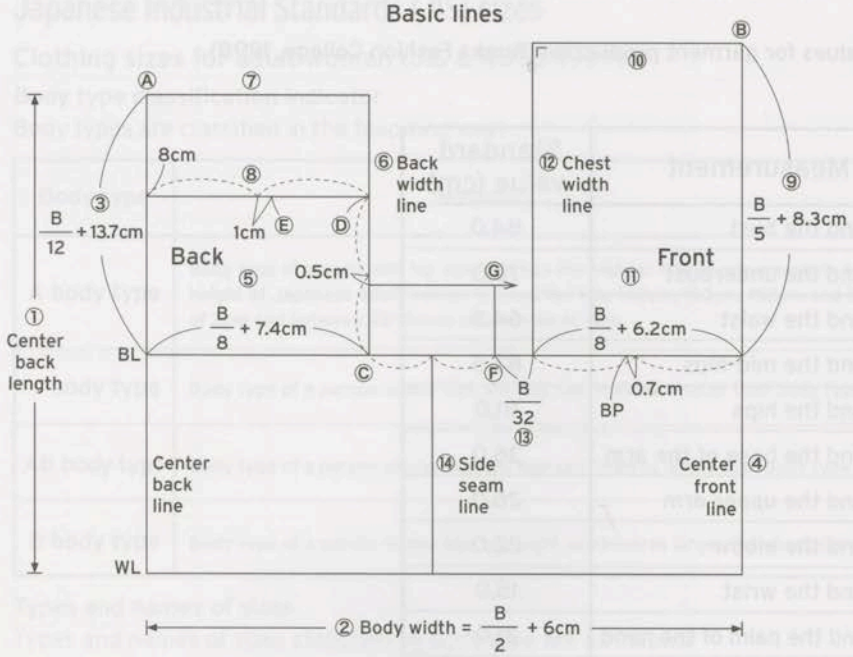
Bunka Fashion College—Referential measurements of female students

Measurements and standard values for garment production (Bunka Fashion College, 1998)

	Measurement	Standard value (cm)
Diametrical measurements	Around the bust	84.0
	Around the underbust	70.0
	Around the waist	64.5
	Around the mid-hips	82.5
	Around the hips	91.0
	Around the base of the arm	36.0
	Around the upper arm	26.0
	Around the elbow	22.0
	Around the wrist	15.0
	Around the palm of the hand	21.0
	Around the head	56.0
	Around the base of the neck	37.5
	Around the thigh	54.0
	Around the lower leg	34.5
Width measurements	Back and shoulders width	40.5
	Back width	33.5
	Chest width	32.5
	Space between bust points	16.0
Length measurements	Height	158.5
	Total length	134.0
	Centre back length	38.0
	Back length	40.5
	Front length	42.0
	Side neck point to bust point	25.0
	Sleeve length	52.0
	Waist height	97.0
	Hip depth	18.0
	Crotch depth	25.0
	Inseam length	72.0
	Knee length	57.0
Other	Front and back crotch length	68.0
	Weight	51.0

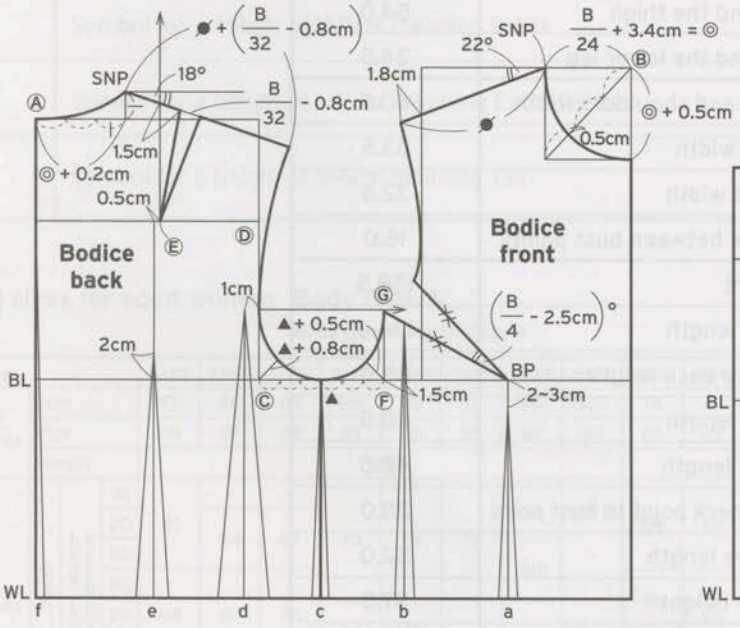
Bunka-style bodice sloper for an adult female

Basic lines

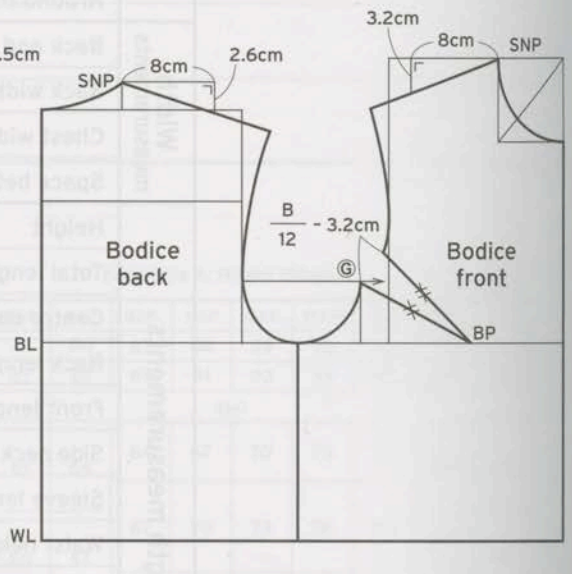


- Refer to the Quick Reference Table on page 184 for calculating the measurement of each part on the drawing.
- Calculate the size of each waist dart as a ratio of total dart allowance.
  The size of the dart is the width of the body – (W/2 + 3).
- When drafting a pattern without using a protractor, formulas can be used for bust measurements up to 93cm. For a bust measurement of 94cm or more, adjustments must be made in the armhole (see Book 1—Fundamentals of Garment Design). Draft the pattern according to the formula in the Quick Reference Table, and then make changes in the armhole line.

Curved lines



Method for calculation of shoulder slope and bodice darts, when drawing without using a protractor



Waist dart measurement—Quick Reference table

(Unit: cm)

Total dart allowance	f	e	d	c	b	a
100%	7%	18%	35%	11%	15%	14%
9	0.630	1.620	3.150	0.990	1.350	1.260
10	0.700	1.800	3.500	1.100	1.500	1.400
11	0.770	1.980	3.850	1.210	1.650	1.540
12	0.840	2.160	4.200	1.320	1.800	1.680
12.5	0.875	2.250	4.375	1.375	1.875	1.750
13	0.910	2.340	4.550	1.430	1.950	1.820
14	0.980	2.520	4.900	1.540	2.100	1.960
15	1.050	2.700	5.250	1.650	2.250	2.100

Calculation—Quick Reference Table

(Unit: cm)

・ / B	Body width	Ⓐ-BL	Back width	BL-Ⓑ	Chest width	B/32	Front neckline width	Front neckline depth	Bust darts		Back neckline width	Back shoulder darts	★
									Angle	(cm)			
	B/2 + 6	B/12 + 13.7	B/8 + 7.4	B/5 + 8.3	B/8 + 6.2	B/32	B/24 + 3.4 = ○	○ + 0.5	(B/4 − 2.5)°	B/12 − 3.2	○ + 0.2	B/32 − 0.8	★
77	44.5	20.1	17.0	23.7	15.8	2.4	6.6	7.1	16.8	3.2	6.8	1.6	0.0
78	45.0	20.2	17.2	23.9	16.0	2.4	6.7	7.2	17.0	3.3	6.9	1.6	0.0
79	45.5	20.3	17.3	24.1	16.1	2.5	6.7	7.2	17.3	3.4	6.9	1.7	0.0
80	46.0	20.4	17.4	24.3	16.2	2.5	6.7	7.2	17.5	3.5	6.9	1.7	0.0
81	46.5	20.5	17.5	24.5	16.3	2.5	6.8	7.3	17.8	3.6	7.0	1.7	0.0
82	47.0	20.5	17.7	24.7	16.5	2.6	6.8	7.3	18.0	3.6	7.0	1.8	0.0
83	47.5	20.6	17.8	24.9	16.6	2.6	6.9	7.4	18.3	3.7	7.1	1.8	0.0
84	48.0	20.7	17.9	25.1	16.7	2.6	6.9	7.4	18.5	3.8	7.1	1.8	0.0
85	48.5	20.8	18.0	25.3	16.8	2.7	6.9	7.4	18.8	3.9	7.1	1.9	0.1
86	49.0	20.9	18.2	25.5	17.0	2.7	7.0	7.5	19.0	4.0	7.2	1.9	0.1
87	49.5	21.0	18.3	25.7	17.1	2.7	7.0	7.5	19.3	4.1	7.2	1.9	0.1
88	50.0	21.0	18.4	25.9	17.2	2.8	7.1	7.6	19.5	4.1	7.3	2.0	0.1
89	50.5	21.1	18.5	26.1	17.3	2.8	7.1	7.6	19.8	4.2	7.3	2.0	0.1
90	51.0	21.2	18.7	26.3	17.5	2.8	7.2	7.7	20.0	4.3	7.4	2.0	0.2
91	51.5	21.3	18.8	26.5	17.6	2.8	7.2	7.7	20.3	4.4	7.4	2.0	0.2
92	52.0	21.4	18.9	26.7	17.7	2.9	7.2	7.7	20.5	4.5	7.4	2.1	0.2
93	52.5	21.5	19.0	26.9	17.8	2.9	7.3	7.8	20.8	4.6	7.5	2.1	0.2
94	53.0	21.5	19.2	27.1	18.0	2.9	7.3	7.8	21.0	4.7	7.5	2.1	0.2
95	53.5	21.6	19.3	27.3	18.1	3.0	7.4	7.9	21.3	4.8	7.6	2.2	0.3
96	54.0	21.7	19.4	27.5	18.2	3.0	7.4	7.9	21.5	4.8	7.6	2.2	0.3
97	54.5	21.8	19.5	27.7	18.3	3.0	7.4	7.9	21.8	4.9	7.6	2.2	0.3
98	55.0	21.9	19.7	27.9	18.5	3.1	7.5	8.0	22.0	5.0	7.7	2.3	0.3
99	55.5	22.0	19.8	28.1	18.6	3.1	7.5	8.0	22.3	5.1	7.7	2.3	0.3
100	56.0	22.0	19.9	28.3	18.7	3.1	7.6	8.1	22.5	5.1	7.8	2.3	0.4
101	56.5	22.1	20.0	28.5	18.8	3.2	7.6	8.1	22.8	5.2	7.8	2.4	0.4
102	57.0	22.2	20.2	28.7	19.0	3.2	7.7	8.2	23.0	5.3	7.9	2.4	0.4
103	57.5	22.3	20.3	28.9	19.1	3.2	7.7	8.2	23.3	5.4	7.9	2.4	0.4
104	58.0	22.4	20.4	29.1	19.2	3.3	7.7	8.2	23.5	5.5	7.9	2.5	0.4

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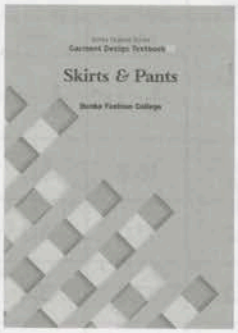

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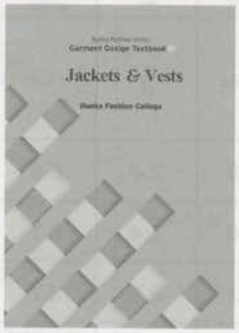

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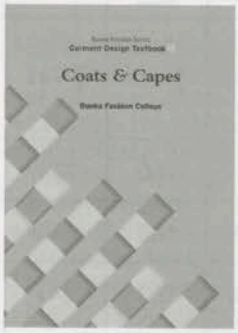

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